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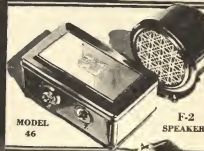


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A little faster

sf *(p)* *marcato* *ten.* *rall.* *rall.* *p* *mf* *cresc.*

accel. *dim.* *rall.*

allargando *ppp* *mf* *Tempo I*

cresc. *rall.* *dim.*

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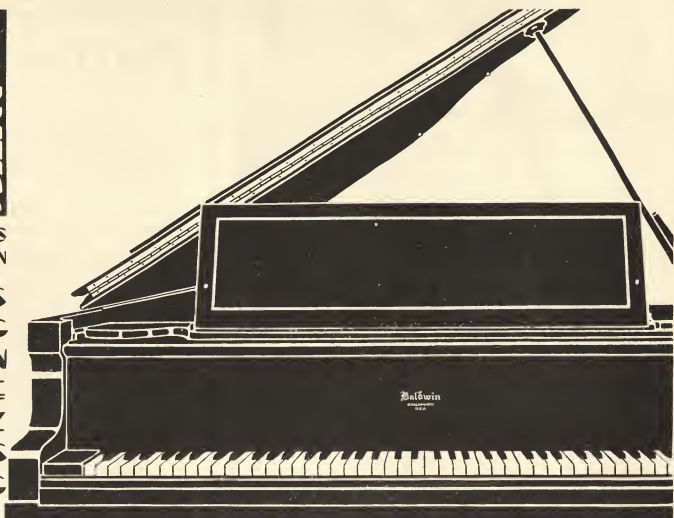
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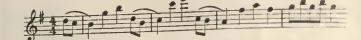
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Can You Tell?

GROUP No. 22

1. What is meant by Diatonic Notes?
2. What is a Key Signature?
3. For what is Accented used?
4. In what year was the Royal Philharmonic Society of London founded?
5. Spell the Subdominant Triad in the minor key with four flats in the signature.
6. Who wrote a great *Hailstone Chorus* and in what work?
7. Identify the following theme:



8. Who wrote the well-known song, *In the Land of the Sky-blue Water*?
9. What was the first opera, written entirely in America, to come to public performance?
10. When was the first pipe organ brought to America?

TURN TO PAGE 226 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC. Maximum month after month, and you will have fine entertainment material when you host to a group of music lovers. Teachers can make a copy book of them for the benefit of early pupils or others who wish to try the exercises on reading music.

How Finck Discovered MacDowell

By S. A. GARSTER

The late Henry T. Finck's "Golden Age of Music" is a gold mine of information and entertainment for musical book lovers. Here is his account of the part he played in discovering America's most celebrated composer.

"At the time when I became professor of musical history at the National Conservatory it had a most efficient secretary in the person of Mrs. MacDowell, mother of the young man who was destined to become America's foremost composer. She was extremely bright and amusing, and I often stopped for a chat with her. On one of these occasions I saw lying on her desk a collection entitled 'Eight Songs'.

"What's this?" I said, picking it up. "My son's latest compositions," she replied. "Take them home if you like."

"I did so, and when I played them over on our Steinway I felt like shouting

"Hats off, a genius!"—as Schumann did when he first came across a piece by Chopin.

"From that day I became the champion, the pacesetter, the high priest, of Edward MacDowell. I needed no one to confirm my opinion that America at last had a musical creator ranking with the great ones in Europe. The music told me that and from year to year, as his genius matured, I grew more enthusiastic. I am not so foolish as to think I made MacDowell famous. His music did that. But my glowing comments and my bold claims greatly accelerated the growth of that fame. . . . I once asked Mrs. MacDowell how many MacDowell Clubs there were throughout the country. 'About one hundred and fifty,' she replied. 'I am vain enough to believe that my enthusiastic comments account for the existence of some of those clubs.'"

A Pupil's Repertoire

By GEORGE COULTER

TEACHERS should assist their pupils to compile a private repertoire of pieces learned by listing them in a note-book and desired, the date when the piece is finished might be added. Students, both young and old, are pleased to contemplate a catalogue of their pianistic achievements and are stimulated to keep adding to the dimensions of the list. At the same time they should make it a rule to keep those items in playing condition, not allowing them, as it too often the case, to slip into forgetfulness and disuse, so that they might almost as well have never been learned.

Too many pupils discard their pieces as rapidly as they are learned, with the result that they can play well only one or two of the pieces in use at the moment. Should they be asked to play they are always at a loss, having neglected to keep the old numbers up to form and knowing only the "plummy bits" from perhaps a score of compositions.

The teacher should consult this register now and then and ask for this or that piece to be played, for it is likewise his interest that his *protégé* should be able on demand to give a good account of himself as a practical musician.

"The men who I have seen succeed best in life have always been cheerful and helpful men, who went about their business with a smile on their face, and took the changes and chances of this mortal life like men, facing rough and smooth alike as it came."—CHARLES KINGSLEY.

MUSICAL EDUCATION IN THE HOME

Conducted by

MARGARET WHEELER ROSS



No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

For Musical Mothers

THIS DEPARTMENT has been casting about for some time to find a few practical and definite things that THIS ETUDE mothers might do to encourage their children in their music-study, awaken interest in the subject for themselves and contribute to the development of music in the community.

Without doubt your children will make more progress in a given subject if you are personally interested with them, and also without doubt your own interest will grow with the effort to know more of the subject.

With the coming of the spring season, when everything is budding out and new life is awakening in every direction, when every good mother is cleaning house, renovating wardrobes and making plans for new activities in the home circle, we are offering some concrete suggestions, any one of which, if followed out, will further the cause of music in your home and community and will add zest and interest to your own life.

Unique Richmond Center Boys' Band FROM THE BULLETIN of the National Federation of Music Clubs we take the following: "The Richmond Center, Wisconsin, High School Band, comprised of one hundred bright under the direction of Peter Michelson and supported by the city, is one of the most unusual organizations in the country and has gained a high standing in the matter of performance, so that it succeeds in winning first place in all state contests. One of the secrets of the success of this amazing organization is that a band of women calling themselves the 'Band Mothers' have adopted the band and see that instruments and everything necessary is provided."

Here is a wonderful opportunity for a group of active mothers. Why not follow this example and see that your town supports a boys' band? Call a meeting of interested mothers and start the movement and endeavor to get the cooperation of your city authorities.

Of Our Dear Familiar Faces

ONE OF the interested ETUDE readers recently wrote this department as follows:

"Have you seen the beautiful sets of famous musicians that are to be obtained? I have a cousin teaching music. She has a large class. As my 'bit' towards National Music Week I sent a set of these pictures to her to use with her pupils. I think it makes the study of music more interesting to know something of the composers—how they looked, how they lived and where. When I studied music many years ago my teacher kept me hammering away on notes, never pausing to tell me anything interesting about the per-

sons who were responsible for the music. But there is so much more to music study than notes and instruments!"

This letter offers a suggestion to an interested mother. Is your child familiar with the faces of the great musicians, and does it know anything about their everyday life or the period of history in which they lived?

You might visit your public schools and find out the type of music teaching provided and the character of teachers employed to administer the subject. You might find need for improvement. If your school is without instruction in the subject, begin an active campaign to put it in at the coming Fall session, and use the vacation months to bring it to fruition.

Call the mothers of the community together. Put the matter before them and appoint a committee to visit the members of the school board and urge the introduction of it into your schools. If you find your schools are not adequately provided with a radio and reproducing instruments for the study of music-appreciation, you might start a movement in this direction, or, if they already have the instruments, begin a campaign for new rolls and records. Organize the mothers, plan recitals, give teas and parties. All this will arouse interest and will make money to give your children and those of the community a broader vision of music than they can get from an ordinarily restricted public school course.

Increasing the Supply of Books

THROUGH which you can increase the supply of books upon music in your community, the public library, the Parent-Teacher shelf and the Woman's Club library. Look over the catalogs of these institutions in your community and find out how fully the subject of music biography, history and appreciation are covered. Remember the quality of musicianship lies not merely in your being able to execute on some instrument or to manipulate your vocal muscles. General musical knowledge can be gained only by reading and studying books on the subject, and small town children often lose out in competition with those from larger cities just because of restrictions in this direction.

If your town supports a Rotary and Kiwanis club, interest them in raising the endowment for a worthy and gifted High School Student to be sent to the National Orchestra Camp next summer. You could easily grow enthusiastic if you looked into this seriously, and it would be great sport to mother such a movement and see it come to maturity.

Finally, remember you are responsible for the character of music heard in your

(Continued on page 231)

"SCHOENHUT" TOY PIANOS

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Be sure that the name SCHOENHUT appears on the front of the piano you buy; any other name appearing signifies that it is not a Schoenhut. Schoenhut's also make a full line of Toy Jazz-Orchestra Bells—Metallophones and Xylophones. They have an extra fine tone and delight the ear of the boy or girl musically inclined. Two bests and an instruction come with each instrument.

And the toy Ukuleles! Every boy and girl wants one of these, for they are beautifully made and can be played like the more expensive instruments. There is the Ukulele Banjo for \$1.00 and up, and the Hawaiian Ukulele for \$1.00 and \$1.50 each.

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THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

The Curtis Institute of Music inaugurated on Tuesday, January 15, a series of music programs broadcast over a network of 42 stations throughout the United States.

Programs hereafter will be broadcast on alternate Tuesday evenings from 10 to 11 o'clock; the concerts for the current month being scheduled for March 12 and 26.

These concerts will consist of performances by artist students of The Curtis Institute of Music, the Curtis Orchestra, and chamber music groups.

The cities included in the national tie-up, together with the call letters of the stations, are listed here for convenience in listening in.

New York City	WABC	Chicago	WBBM	New Orleans	WDSU
Philadelphia	WFAN	St. Louis	KMOX	Oklahoma City	KFJF
Boston	WNAC	Oil City	WLBW	Wichita	KFH
Baltimore	WCAO	Ft. Wayne	WOWO	Dallas	KRLD
Providence	WEAN	Kansas City	KMBC	San Antonio	KTSA
Syracuse	WFBL	Council Bluffs	KOIL	Little Rock	KLR
Buffalo	WMAK	Minneapolis	WCCO	Denver	KLZ
Pittsburgh	WJAS	Milwaukee	WISN	Salt Lake City	KDYL
Cleveland	WHK	Norfolk	WTAR	San Francisco	KYA
Washington	WMAL	Asheville	WWNC	Los Angeles	KMTR
Cincinnati	WKRC	Chattanooga	WDOD	Seattle	KJR
Detroit	WGHP	Nashville	WLAC	Portland	KEX
Toledo	WSPD	Birmingham	WBRC	Spokane	KGA
Akron	WADC	Memphis	WREC	Richmond	WDBJ

THE CURTIS INSTITUTE OF MUSIC
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EDITORIALS

Music and Madness

PHILIP THE FIFTH of Spain had the chronic blues or, pathologically speaking, *melancholia*. He sat in his sumptuous palace at Madrid brooding over the loss of Gibraltar, the Spanish Netherlands, Milan, Sardinia and Naples. He saw his kingdom dissolving before a flood of enemies he was unable to stop. Now, apparently, his mind was ebbing in a fog of irrepressible gloom.

The court, in consternation, tried every thinkable remedy. Doctors, quacks, priests, alchemists, wise men, jesters and every one failed to bring back to Philip the reason of the monarch. Then someone suggested music as a last resort.

The most famous singer of the time (1736) was Carlo Broschi, better known by his stage name of Farinelli, a male soprano, born in Naples in 1705. Farinelli was a pupil of the great Porpora. He had a large repertoire of operas in which he made historic successes. Indeed, we may almost say that we have to thank Farinelli for Handel's "Messiah" and the other Handel oratorios. It came about in this way. During the opera war in London Farinelli joined the ranks of Handel's enemies and by reason of his unlimited success defeated Handel so badly that the great composer turned his attention from opera to oratorio.

Philip's advisors sent for Farinelli. In a comparatively short time his art so fascinated the deranged king that His Majesty was restored to mental health. No one knows just what Farinelli's musical therapeutics were, what tonal remedies he employed. The fact remains that, whatever he did, it worked, and worked marvellously. Philip retained him in Madrid at the fabulous annual salary of 50,000 francs, a worthy fee for a doctor, musical or otherwise.

Through the centuries, we have fragmentary records of the innumerable human attempts to relieve darkened minds through the employment of music. Just how much benefit the harp playing and the psalm singing of David may have been to King Saul, no one can tell, because the medical men of that day were little above the level of voodooism. Indeed, even at this hour, there is nothing that even approaches a specific use of the tone-art for scientific therapeutic results.

All that we know is that the marvelous phenomenon called music has at certain times an uncanny influence upon mental conditions normal and abnormal. After the great war there were reported numerous instances of shell-shocked men who had been brought back to normal conditions through careful medical attention and through recollections of their former selves first

established through hearing some well-known musical theme. Thus music at the time was given great credit for mental cures in which it played a part.

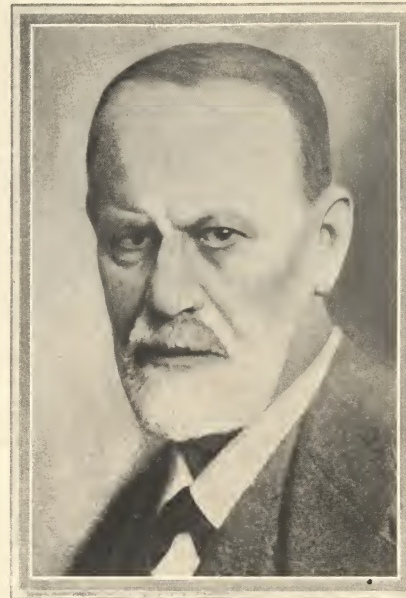
All this was followed by well-meaning but often scientifically untrained zealots, who sought to exploit music as a panacea for all manner of ills. Men of science, however, always reticent in admitting discoveries until proved beyond all doubt, were forced now and then to witness some results, achieved through the employment of music, which pointed to progress.

The subject of disordered minds is interesting to all of us, because we instinctively realize that heredity, an injury to the skull, a ruptured blood vessel, an unnatural mental or emotional strain or even an overload of microbes in the system, might put any one of us behind the interminable series of locked doors which separate the mind-sick from society. Added to this, we are more than ordinarily interested to discover whether we have in music something which will help us all to set free those emotions which, if repressed, may lead to brain collapse. When we remember that the barrier between sanity and insanity often is only paper thin, we realize how vital to all of us this subject may be.

The oft-disputed philosophy of Dr. Sigmund Freud of Vienna has commanded the attention of the world and bewildered the masses. All that they have been able to make of it is that some great savant has been trying to tell them that desires, emotions and ambitions, ruthlessly repressed by whatever cause, might result in mental and physical illness. Immediately certain psychologists and musicians have reasoned that through musical expression many emotions are freed, and, therefore, music might

really be used as a beneficial treatment in hospitals for mental hygiene, to say nothing of the millions of cases of people with disturbed minds, who make up no small part of the fabric of modern society.

Let it be noted that such terms as "Mad House," "Lunatic Asylum" and "Insane Asylum" have been very generally discarded as casting a cruel opprobrium upon the mind-sick unfortunate who inhabit them. Instead they are called "Hospitals for Mental Hygiene" or some similar term. They mark the difference between the old-time methods of curing the insane and the modern. Doubtless you have seen the famous painting of a courtyard in an ancient madhouse with the victims, chained to posts, being disciplined by a ferocious keeper with a leather knout. This condition existed in many parts of the



SIGMUND FREUD

world up to the middle of the last century. It was succeeded by the more humane repressive tools such as the padded cell, the leather muf and the straight-jacket.

Will it surprise you to learn that, in the modern institutions, the padded cell, the leather muf and the straight-jacket have given way to music, games and warm baths? Instead of cruelly restricting and repressing the patient, he is urged to employ any healthy form of expression.

One of the men who have helped in bringing about this great change is Dr. Willem Van de Wall of the Department of Welfare of the state of Pennsylvania. Dr. Van de Wall is a musician of distinguished attainments. He has played in several of the great symphony orchestras of the world, his instrument, Lord bless you, being that of King David, the harp. A humanitarian and altruist of extraordinarily self-sacrificing outlook, he trained himself for this great work. Dr. Van de Wall saw that one of the things that mankind needed most was mental poise and life development through expression. He wisely realized that whatever he did in his work with the abnormal mind would have to be done in conjunction with and under the supervision of the trained physician. Thus he has given years of his life to working out his theories, in hospitals of mental hygiene, in association with some of the most experienced psychiatrists of the world.

He has no panacea, no "cure all," no specific for special cases. There can be no question, however, that what Dr. Van de Wall has done has helped to make thousands of unfortunates happy and has restored some to normal lives in the great outside world. Recently we went with him to the so-called violent ward of that model institution, the "State Homeopathic Hospital" at Allentown, Pennsylvania. In past years few observers were ever admitted to such parts of a hospital. Even now it is far from a pleasant experience. Yet in the old days, when repression instead of expression was the rule, most of the raving maniacs were people who raved merely because they were bound down and trying to get free. Now, when the victim is seized with a violent spell, he is gently but firmly led to a warm bath and kept there until relaxed. Then he is taken out and dried off and led to the music room and game room where a teacher earnestly and actively sings and plays with a persistence that baffles the ordinary observer. Singing, playing the piano, playing instruments of the toy symphony type, dancing, or anything to develop interest through play, melody and rhythm is used. The results are so infinitely more humane than there is no comparison with the old, semi-barbaric methods. Of course there are some cases that are beyond help or even being interested in such treatment. Others show improvement entitling them to promotion toward

a cure. We heard one group sing, very creditably, complicated chorale numbers; and, upon another occasion, we saw given upon the stage, under Dr. Van de Wall's direction and with surprising effectiveness, a musical *revue* which lasted a whole evening.

Following is an extract from the sixteenth annual official (1928) report of Dr. Henry I. Klopp, M.D., F. A. C. P., Superintendent of the Allentown State Hospital. Dr. Klopp is one of the most distinguished psychiatrists in America; and his attitude toward the results achieved through music under Dr. Van de Wall's direction is one of the most interesting evidences of progress in the treatment of mental disease.

"The Music Department was recognized in January, 1927, and placed in charge of an experienced and competent director, since which time there has been definite and satisfactory progress.

"Music in the Allentown State Hospital is classed not as a therapy but a diversion; nevertheless it has a certain amount of therapeutic value. Instances can be cited where patients have been helped directly or indirectly by music. A "Patients' Choral Class" was organized, consisting of thirty members. They made their first public appearance in a concert of Negro Spirituals on April 6, 1927, following which they also gave a radio concert in Allentown. Nine of this number are on furlough. Music alone is not responsible for this condition but it was an aid in making it possible. The same may be said in regard to plays and pageants given by the patients at the Christmas season and at other times.

"The past two years, out-door pageants staged for the benefit of the patient-audiences have been repeated for the benefit of the public. The systematic training and appearance before the public gives the patient self-control and poise. Patients often come to the music room in a depressed or disturbed state of mind, for these music has a beneficial effect. The depression disappears or the disturbed patient becomes quiet and eventually joins in the singing or playing with manifest interest. The same applies in the ward group singing; generally the most disturbed patients become quiet and listen or take part in the singing. One morning each week a trained mixed quartet visits the bed patients who look forward to their coming. Some of these patients ask for books and join in the singing, while a majority request their favorite selections. It has been of interest to note that "jazz" is seldom requested, the patients preferring a higher type of music.

"The Occupational Therapy and Physical Education Departments are important adjuncts to the Musical Department in the presentation of pageants and plays. The latter has a definite part in the programs by giving folk dances drills and marches; the former, in the preparation of properties and costumes, which are made by the patients."

THE PIANO IN THE MODERN HOME

THE piano to-day has a wholly new and higher significance in the home.

Every day we are made speechless by some new electrical, acoustical or mechanical marvel which is contributing to our happiness. The talking machine, the radio, the mechanical piano, and other devices, are contributing so much to this age of music that we are wholly without adjectives to express our delight at the glorious prospect. Daily we give thanks to the Almighty for having been born in this wonderful age. Life, musically speaking, was not nearly so delightful twenty-five years ago.

All this, however, adds vast importance to the piano. The piano is rightly the heart of the home of culture. The radio and the sound reproducing instruments have increased its delights immensely. Conversely, the piano, which is the highway to musical understanding, may increase one's musical appreciation and comprehension so that everything that is

heard over the radio and the sound reproducing instruments becomes many fold more enjoyable and significant.

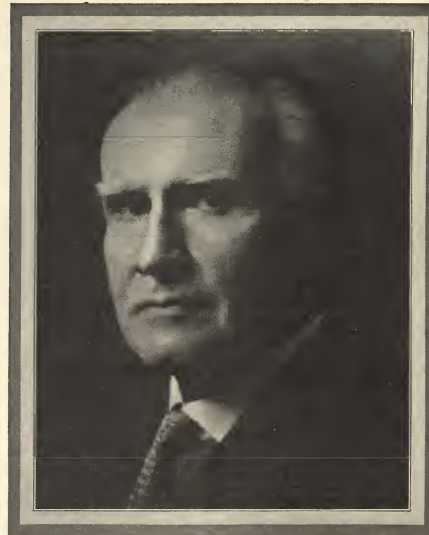
The public's appetite for music has been whetted by these more recent inventions until it is no more willing to be content with merely hearing music. It wants to know and to understand. There is a world of difference between the person who is merely able to understand a language and the one who can read and write a language. Not until one is able to read and write can one lay claims to literary literacy.

In these days one is indeed unfortunate who has not had study of the piano. Even though one has elected to study the violin, the trombone, the cornet, the clarinet, the saxophone, the oboe, the 'cello or any other musical instrument, a knowledge of the piano, revealing the harmonic background, is really an essential.

The piano is the basic instrument of music culture.

Wise Students and Wise Teachers, Everywhere, are Planning now for an Aggressive Summer Course of Music Study. Making the Summer Worth While is Our Most Important Forward, Educationally, Step of Recent Years.

THE ETUDE



The Golden Age of Music Study Has Arrived

New Worlds for Music Lovers and Music Students

The Eminent Conductor-Composer

WALTER DAMROSCH

Discusses for THE ETUDE the tremendous Educational Renaissance in Music Opened by the Radio.

Millions of people have heard the voice of Walter Damrosch but have never seen him in person. All this has come about in a little over five years. The world is just waking up and rubbing its eyes over the wonder of it all. More than this, they have heard right in their own homes a large number of the great masterpieces of the foremost composers, directed by this famous musician, Dr. Damrosch, who made his debut as a conductor in the early eighties, had been directing great orchestras, famous choruses, and leading opera companies, not only in New York but also upon tours which took him during forty years to every part of the United States and many parts of Europe. Thousands had heard these performances and enjoyed them. Then suddenly the doors were flung open by the radio, and millions more were admitted to these concerts over the air. Recently he has been conducting an extensive series of morning educational concerts for school children. He has been one of the strongest protagonists for the educational value of the radio. What hearing has this renaissance upon the work of the average teacher? Dr. Damrosch's

comments upon the subject will prove illuminating and stimulating to everyone.

Through co-operation with the Radio Corporation of America, Dr. Damrosch has prepared one of the most unusual series of educational programs ever issued. The twenty-four programs, given over WJZ, New York, and twenty-six affiliated stations, include compositions from a large number of the greatest masters. The series commenced October 26, 1928, and was given on Friday mornings, in different series, at 11:00 A. M. and at 11:30. "The Teacher's Manual," which was prepared by Dr. Damrosch for this Educational Hour and which can be procured by teachers only, on application to the Division of Education of the Radio Corporation of America, at 233 Broadway, New York, is a sixty-four page book of questions and answers of great practical interest. A valuable list of all of the compositions recorded for reproduction on the Victor, Duo-Art, Edison, Ampico, Brunswick, and Columbia, enables the teacher to know what music is available to be rendered over and over again for study purposes in the class room.

"NO MATTER how continuously one works in association with the radio it is impossible to get over the marvel of this astounding means of disseminating sound in all directions, over invisible wires of ether. Edward Bellamy, in his 'Looking Backward,' predicted years ago that this would come to be the dominant phase of the future. In the eighties it was looked upon as the fanciful dream of the romancer. Now it is as firmly entrenched in the American home as the kitchen stove. It has become one of the necessities of life. The family without a radio receiving set of some kind is poor indeed.

"The manner in which the American public appropriated the radio is one of the most vivid and dramatic episodes in our

history. It took years to introduce the telephone, the electric light, the automobile and other wonderful inventions for the delight of mankind. In the case of the radio, however, the whole country was swept by storm; and before anyone knew it there were hundreds of millions of dollars worth of radio equipment distributed in homes all over the land. How can one account for such a remarkable occurrence? The marvel of the thing is doubtless responsible for part; but I have not the least doubt that the hunger for music, particularly good music, was the main reason for the literal tidal wave of interest which made all this possible. It is undeniable that music forms the chief phase of interest in this wonderful movement, notwithstanding

standing occasional elections, prize fights, and football games. Take music away from the radio, and ask yourself what remains.

"The letters that have poured into me from thousands all over the country, are from people who pour out their hearts in gratitude for the opportunity to hear for the first time in their lives a wealth of concerts of great music. These people are amazed at the new worlds which the radio has opened to them. The results are astounding beyond belief.

The First Concert

"AT THE FIRST CONCERT one of the officials asked me to say a few words in comment such as I was accus-

tomed to do at my Children's Symphony Concerts. I was told not to shout into the microphone but to speak in my ordinary tone of voice. Then one of the officials came running in and told me that I had an unusually fine radio voice. Since many others have said the same thing, I have to believe that it is true. Some voices seem to carry unusually well over the radio. This is possibly due to the fact that the speakers take great pains to pronounce clearly and articulately without artificial effort and at the same time color their vowels so that the effect is full rather than flat when the voice is received in the home. Another reason is the lack of exaggeration. One may speak softly, with the lips close to the microphone, and attain

a far better effect than if one spoke vociferously a few feet away. Political orations heard over the radio are sometimes very trying when the speaker has the task of speaking at the same time in a large hall where no provision has been made for local amplification.

How Will the Radio Affect Ordinary Concerts?

"AT FIRST my concerts over the air were regarded in a spirit of antagonism by my colleagues. There was unquestionably a widespread prejudice against them. This, however, is the attitude toward all pioneer work. Blazing the way requires the courage to go ahead, notwithstanding obstacles. I was even looked upon as an enemy to good music. One artist even said:

No decent and self-respecting musician of prominence should ever perform over the radio, because it will ruin the business interests of musicians. The radio, by creating a large public of its own, will cause us to hear music for nothing and will no longer go to concerts at which admission is charged, will bring about incalculable losses to artists everywhere.

"The first loan, the first cotton gin, the first iron steamship, even the automobile, met with similar opposition. People do not seem to understand that these marvelous inventions came and that it is the public that decides whether it wants them or not. In the case of the radio the public decided unanimously and instantaneously. What is the result? Millions of people are hearing fine music for the first time in their lives. They are being educated to the best at one hundred times the ratio possible through any other means.

Growth of Interest

"TO MY WAY of thinking, the radio is manufacturing musical interest so fast that the desire to attend concerts in person, to hear the artists who are known to this radio audience, will be so great that musicians will rejoice at the result. For the time being, the American public is determined, as never before, what music wishes they propose to purchase. They will have a chance to determine in advance which concerts they desire to attend, upon the merits of the artists rather than upon fictitious reputations and the advice of press agents.

"An experience I had two years ago emphasizes this conviction. When making a tour with the New York Symphony Orchestra one of the Sunday Afternoon Concerts in the Music Hall at Cincinnati. The auditorium was completely sold out. The manager said to me: 'Mr. Damrosch, it is fourteen years since you have been in Cincinnati. There are thousands in the hall who have heard your voice but who have never seen you. They have heard you every Saturday night over the radio, and I think that they would like to hear you speak in person. When I came out to conduct the second part of the program I addressed the audience with the same greeting and the same tone of voice I naturally use over the radio. 'Ladies and gentlemen.' A loud laugh of delight burst from the audience. Then it was that I realized that a great part of the audience had perhaps come to see the conductor and the conductor they had heard so often invisibly.

Concerns for Juveniles

"THE CHILDREN'S CONCERTS I am now conducting regularly each week are not in any way intended to supplant musical education, as given direct by teachers, but to supplement it. The interest in music in our public schools has reached a peak that never existed before. It calls for supplementary work on a very large scale. The great National High School

Orchestra at Chicago last spring was a musical educational triumph that one could have hardly imagined ten years previously. This great organization of three hundred and more young people, brought together by Mr. Joseph E. Maddy from high schools all over the country, gave me one of the greatest honors of my life. The quality of tone, the rhythm, the eagerness, the quickness with which they took hints, bespoke an advance in musical education in our public schools that is so dramatic that it scarcely seems real.

"My duty as a conductor is primarily to instill a love for the best music. This begets a desire for knowledge. It whets the appetite for music study. Musical education will become more diversified in the future. That is, instruments other than the piano and the violin will become popular. There will be, without doubt, as many piano students as ever; but in addition to these there will be a vast number of additional students of the other instruments of the orchestra. The time is coming, if it is not already here, when the young person who is incapable of playing some legitimate instrument, and playing it well, will be regarded as illiterate, just as though he were unable to read or write.

The Practical Piano

"THE GREAT ADVANTAGE of the piano is that it is the most practical, the most complete, of all the instruments. When one is alone, musically speaking, the piano is sufficient in itself. This is not the case with the instruments of the orchestra, which demand the background of the harmonic fabric as an accompaniment. Every music student, no matter what instrument he plays, should also study the piano. In many European conservatories this is compulsory. It is my conviction that the enormous interest stimulated by the radio will create a huge demand for music study and that in the future teachers of the various instruments, notably the piano, will benefit immeasurably.

"Radio transmission is improving so rapidly that it is difficult to keep pace with it. This is not due entirely to electrical science, but to a better understanding of artistic conditions of transmission. For instance, my assistant in the operating room listens attentively to the performance and then he plays it back to me in another room. Then the positions of the instruments are carefully adjusted so that the effect reproduces that actually heard by the audience in person. Great care is taken in the preparation of every detail of every program, because the responsibility of playing for a radio audience, with its millions of listeners, is surely as great as that of playing for a few thousand in a metropolitan music hall.

"It is notable that people everywhere are taking more serious interest in music. They want to know more about musical history and the science of music. While music may be enjoyed without such knowledge of it, there is no doubt that the pleasures of music are enhanced enormously for those who have taken the trouble to become acquainted with the art in a practical manner."

"Municipal authorities all over the country recognize that a city is measured largely by its attitude toward art and that, while fine painting, impressive sculpture, and beautiful parks are things to be desired, yet unless an administration develops the aesthetic as well as the physical side of the city and leaves its residents better citizens with higher ideals of intelligent enjoyment, it has neglected a great part of its duty."

—FREDERICK R. HUBER,
Municipal Director of Music,
Baltimore, Maryland.

Musical Research

By LEONORA SILL ASHTON

PLACING a fact on paper with one's own hands as well as looking up the history of men and events, forms a strong and certain link in the memories. Why not make use of this psychological asset in the teaching of music?

Of course, too much of this work even though it is of a musical character, cannot be done in connection with the lesson. Rhythmic study is brought to you member, your pupils are brought to you, not too often to ask for a short musical sketch from each scholar.

The subjects of these essays need not always be ones of musical biography, although, of course, these should have a place in your program. The history of the different marks and symbols of notation is a fruitful theme reaching back into the early ages of man's musical intelligence. Such a knowledge, clearly obtained and secured in the mind, is a great aid to sight reading. The key and time signatures, the different kinds of notes, the clefs themselves, will stand out therefor with the clear cut lines of interest and understanding.

Embellishments, with their different signs and symbols, so often a tantalizing sight on the music page, should next be considered in their historical aspect. As time and the pupil progress, different

Triplets

By T. A. HITCHINGS

"What are those?" demanded a small pupil of her teacher, pointing to a whole row of triplets she had unearthed. She was finding some of the kind and to ask about, although she was not far advanced to receive them in her regular lessons.

"These are triplets," the teacher informed her blandly. Seeing a glimmer of scorn on her face he explained further, "You see, they are arranged into groups of three. Each group has a small numeral placed under or over it, which may require, so that you will know they are triplets just as soon as you see them."

"Yes," said the cross-examiner, "But how do you play 'em'?" This seemingly simple question, "How do you play 'em'?" becomes most perplexing, even for the boy far advanced in music, when they stumble onto some such puzzling arrangement as this:



where, instead of the conventional quarter

forms of music may be considered as the subject of research.

Then, viewed historically, the various dances, the plain song, the many-voiced music, the oratorio, the sonata and the playing piece gain added interest to the performer.

The task of obtaining this synthetic knowledge is not a hard one. In every teacher's home there should be a musical encyclopedia and dictionary of musical terms and it will be a simple matter for the pupil to consult these once a month, or often, if possible.

Above all things, however, the student should not be allowed to copy the history or description from the book. Let him read it once, twice, three times and then write the knowledge he has gained with his own hand and in his own manner.

The subjects may broaden out indefinitely into the history of the different musical instruments, to the music of different countries and to secular as distinct from religious music. All these topics may be treated in the manner of a review. Then not only will a good knowledge of the facts of music be placed in the scholar's mind, but that mind will also be unconsciously trained to a detailed, comprehensive and therefore firm grasp of understanding.



LA CASCADE DU CHATEAU AT NICE

For months the daily mail of the Editor of THE ETUDE MUSIC MAGAZINE has been peppered with enthusiastic letters from ETUDE readers who have gone out of their way to express their appreciation of these intimate travel articles. Your Editor desires in turn to thank those who have written and to assure them that the pleasant effort in pre-

APPRECIATION

paring these articles has been more than repaid by their generous appreciation. His experiences abroad were the inspiration for the great "Trip to Musical Europe" prize contest. He hopes to be able to congratulate the lucky winner of the first prize and the winners of the many other prizes, as soon as the contest is decided.

PART I

from his stern parent and going through the experiences that he too often overtake youths who have been severely repressed and chafed.

A Disappointed Youth

THE YOUTHFUL Paganini soon became an accomplished litherine, the associate of card "sharks" and ladies and gentlemen of questionable behavior. He sowed his wild oats with unremitting energy and accompanying disaster, for years. After one debacle at the card table he gambled away his violin. The next day at a tavern he was at a loss to secure an instrument on which to play. A kindly French merchant lent him a valuable Guarnerius. After the concert Paganini sought to return it, but the merchant refused to accept it. It was this violin that became Paganini's proud possession for life. When he was racing with death, in 1840, this violin was his companion. Those who heard his *amir mortem* improvisations describe them as wonderful beyond description. On May 27th of that year the giant hands reached out for the Guarnerius and clasped it to his breast.

The great Paganini was no more. He willed the instrument to Genoa; and there it may be seen in a glass case in the Sala Rossa of the Municipal Palace. When you set out from Genoa to Nice you will find yourself in the land of everlasting spring. As your journey proceeds the scenery becomes more and more beautiful. Names of towns fit by and fade into memories. Perhaps you will stop at lovely San Remo, the Italian Nice. When you come to Ventimiglia (twenty miles) you will stop with a lump, for there you encounter the nieces of the Italian and the French customs.

As a good American citizen you will think of your blessings, and thank your stars that every time you go from New York to New Jersey or from Illinois to Indiana, or cross any state border you do not have to review your whole life history, suffer ridiculous inspections, have your currency changed and wait indefinitely until all of the high contracting parties are satisfied that you are worthy to cross the invisible line. This would not be so bad if your fellow passengers were not for the most part Latins whose idea

of order is a juvenile riot. You are pushed and jostled and scolded and admonished while you try to keep an eye on your goods and chattels.

When it is done, you wonder what it was all about. Every body smiles in happy congratulatory fashion, as though just coming from the measles, and boards the train to complete the journey. Of course, while boarding the train you may encounter another scrimmage which suggests the inspiration of the nightly subway outrages in New York City. High admiration as our French and Italian brothers may merit in many ways, you wonder how they can endure such a *mêlée* when it could be managed in an orderly, comfortable, systematic fashion.

The Land of Flowers

THEN YOU DISCOVER that the fault is all your own. You should not have gone "first class," but should have paid an additional fee for Pullman accommodations. The French and Italian Pullman cars are palaces, which make our Pullmans look ridiculously cheap. In principle you ride as in the private car of a prince. Instead of disembarking at the border and having your baggage and person minutely dissected, the officials come through the car, smile benignly upon you, and that is all there is to it. Moral: When crossing a border in Europe, always take a Pullman. The cost is slightly more, but the comfort is unbelievable—especially in the case of ladies. However, the scenery is all so bewilderingly beautiful that you soon forget the disturbance.

After Ventimiglia, you float into Mentone, then Monte Carlo, then Nice, and, if you go farther, Cannes and San Raphael—to say nothing of dozens of places you have seen mentioned in fashionable novels. You are shocked by the richness of the flowers. It is all real, the picture postcards you have seen with the gorgeous colors, the olive gardens, the ilex, the hedges of roses, the pomegranates, the cypress, the cypresses, the azaleas, the magnolias—a horticultural burst of pyrotechnics you would thought impossible.

(Part II of Music on the Moon-Kissed Riviera will appear in April.)

Romantic Genoa

SAVE FOR PAGANINI, the city of Genoa, our starting point on the trip to the Riviera, is little known to musicians. This is very singular, because Genoa is a city of extraordinary magnificence, portraying the huge prosperity of the maritime merchant princes of other years. Music and art usually follow such. These powerful gentry lived in buildings resembling the great modern banking houses in our American cities—in the wake of riches—but in Genoa it is a strange paucity of musical history such as that which has made Naples, Rome, Venice, Florence, Milan and even Bologna immortal. Paganini and his kind are still revered in the city of his birth (Oct. 27, 1782). Probably half of what has been written about this gaudy genius is apocryphal.

Paganini's father is blamed for much of his son's queerness in after life. The modern psychologist would readily attrib-

ute the man's schizoid tendencies to the severe discipline of youth. Father Paganini was a clerk of a shipping firm. He saw that music was a means by which the family fame might be exalted. He played the mandolin and was his son's first teacher. Any lack of interest upon the boy's part was punished with whippings and starvation. His mother, on the other hand, had a dream in which an angel appeared to her and told her that the boy would become the greatest violinist in the world. She accordingly mitigated the father's harshness with all possible kindness. At the age of nine Paganini made a distinguished debut and was thereafter obliged to play a solo in church every Sunday.

Paganini Traditions

THE CAREER of the great Paganini has often been celebrated in fiction and in drama. His teachers were, consecutively, Servetto, Giacomo Costa, Rolla and Ghirelli. The violinist's life seems to have been shadowed with incidents of a highly theatrical character. For instance, when his father took the boy to study with Rolla, they found the *Maestro* sick in bed. On the table in the anteroom was a recently completed concerto by Rolla. Father Paganini had his son take up his violin and play the new work. The sick teacher demanded to know who was the professor playing his work. When he was told it was the boy he rushed from bed to witness the spectacle, declaring that there was nothing remaining to teach the child. Despite this, he did take the little Paganini as a pupil for several months.

A touch of comedy was added later when a Swedish amateur, obsessed with a desire to play the bassoon, requested Paganini to write a series of solos for the instrument. The bassoon is an indigestible color on the orchestral palette; but, as a solo instrument in the hands of an amateur, it bears all the charm of a coloratura duck. Nevertheless, the good Swede was so delighted with the compositions that he pulled the impudent Paganini out of a hole with a handsome reward.

Months after the thirteen-year-old child was being ceaselessly exploited by his mercenary father. He longed to be free, and a few years later we find him breaking

Salient Points for Practice Hours

By W. B. BAILEY

TO SUCCEED in music do more real practice and less mere "strumming." The real effort must be your own. You cannot be taught unless you want to learn. Practice can be done without thought. You learn during every minute of the practice time. Listen to the sounds you make and compare them with the sound your imagination tells you should be produced. . . . make your fingers give

the sounds they ought to give before you are satisfied. Practice implies study and careful and constant attention.

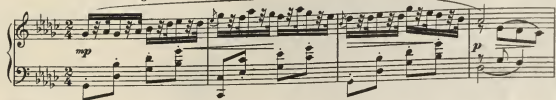
Be sure you feel constantly the rhythm of the music as you are practicing. Even to untrained persons a strong rhythm lends life and vitality to a piece. When rhythm is lost and tempo-congruity is broken the music is dead. Good, strong rhythm is the heartbeat of music.

"The value of music in our schools can hardly be overestimated. Probably, after the three R's, music is greater of greater value than any other subject. I believe that all children should be taught to sing and that as many as possible should be taught to play on some musical instrument."—DR. JOHN J. TIGERT.

Master Themes the World Loves Best



Poco Lento e grazioso



Dvořák's Humoresque

ANTON DVOŘÁK was born at Nelahozeves, near Prague, on September 8, 1841, and died in Prague, May 1, 1904. After preliminary studies at home, he went to Prague in 1857, placing himself under noted teachers at the "Organ School." We hear very little as to whether he was an assiduous student, but the amount of theoretical matter—and actual music itself—which he absorbed during these years, show that Dvořák must have been far from being an idler.

Leaving the "Organ School" he accepted a position in the Czech National Theater; and also, to increase his slender revenue, he taught music. His early writings were

still "derivative." That is, they were far less original than imitative of other composers, such as, for example, Robert Schumann. Gradually now Dvořák found himself; gradually his message became intensely personal, intensely original. Following the cue of Friedrich Smetana, he decided to utilize Czech melodies and rhythms with the purpose of creating nationalistic music.

While Dvořák was living in the United States he composed the famous "New World Symphony"—which is a favorite with orchestra enthusiasts—and also a set of *Humoresques* of which Number 7, reproduced above, has become one of the most admired of modern piano pieces.

Andante moderato



Old Folks at Home

YOU may recall that during the first year of Robert Schumann's married life he composed a very large number of songs, many of which are among the best examples of his work in this line. Something the same thing is true of Stephen Collins Foster (1826-1864). The latter was married in 1850, and, during this year and the first part of 1851, he published about fifteen songs. Among these was *Old Folks at Home*, one of the most widely-known and loved songs in the world. Its beauty and pathos are too obvious to need comment. "Breathing the very soul of the people"—as Harold Vincent Milligan has said—it actually partakes of the nature of a folk-song.

It is thought that Foster's royalties for this song amounted to nearly twenty thousand dollars. It was first published under the title of "An Ethiopian Melody, as Sung by Christy's Minstrels: Written and Composed by Christy not only the right to be the first to use the song but also the right to have the latter's name appear on the copy as composer. Future editions hastily negated this second, and absurd, right and stated that the composer was Stephen Collins Foster. The true authorship was never really in doubt. Foster's granddaughter, Mrs. A. D. Rose, possesses the manuscript book containing the first draft of this song.

How the Young Liszt Taught

A Study in Subjugation

By CHARLOTTE LYMAN REED



FRANZ LISZT

From a Recent Copper Plate Engraving by W. Pech

"Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all."—LISZT.

"It is the idea embodied in a work of art, and not the mode of expressing it, that determines its rank in the scale of beauty."—LISZT.

WITH A FLOUNCE of her starched skirt and a triumphant flourish of her tri-color, the word "freedom" boomed into our vocabulary. But in the cold, gray dawn of a supposed "new day" the damp mists of rationalism and cynicism crept upon her. After all, what mean a few votes, a convention here and there? Who is really free? Thus, her finery wet and bedraggled, "freedom" cowered back into the dictionary, pulled the pages over her head with a shiver and had a sign hung on her front door, "Obsolete."

No need to investigate the varieties of pins which were produced to pick the bulge. There is but one pin in which we are at present interested. "Who is not enslaved, in some way or other, by the force of a dominant personality?"

Most often we are captivated by one who has taken up permanent residence on the very heights to which we aspire. By that I do not mean to imply the common worship of success. It is the person himself who holds the attraction for us. The upper and lower rungs of the ladder, though widely separated, have one common bond. They are both on the way to the same ultimate goal. The little girl in pink socks who fumbles painfully over her scales will sit in the gallery and worship at the shrine of the master pianist.

Of this we have scores of examples, from peasant to king, and of this Franz Liszt was an example in his youth. As a mere child, when asked what he wanted to be when he grew up, he replied that he wanted to be like "him"—pointing to a picture of Beethoven. Later, after the first time Beethoven had heard him play, the commendation of his idol meant more to him than all the praise and adulation of the musical public of Vienna, though at the moment Beethoven was out of fashion.

Descending to the pupils of the masters, we find in them the same attitude.

In the Throne Room

THERE HAS recently been published in France a book which draws back the studio curtain and shows us Liszt upon his throne (the piano bench) while two devotees suffuse the atmosphere with the fragrance of their adoration. To complete the introductions, let me present Madame Auguste Boissier, herself a composer, and her daughter, Mlle. Valérie, the pupil of Liszt.

In December of 1831, when Liszt was but twenty years old, Mme. Boissier took her daughter to him for lessons. From the time of the seventh lesson, she was so fired with enthusiasm for the boy that she must needs pen the incidents of each subsequent lesson, a sustained eulogy in glowing terms.

With natural curiosity, after what we have already heard and read of Liszt, we look first, of course, for further evidence of the primary attribute of the artist—temperament. We are not disappointed. The record of the twentieth lesson begins, "A worse than mediocre lesson. Liszt was in a bad humor, cross, refractory, in low spirits." The following account begins, "A perfect lesson. Liszt was witty; no one can be more gracious, more pleasant, more attractive than he, when he takes the trouble." Her contrasting adjectives "admirable," and "abominable," which alternate throughout the book, depend not at all upon the preparation or rendition by the pupil but upon the mood of the master.

His attacks of temperament seem always to follow upon the heels of his mundane successes and take the form neither of rage nor of sulkiness, but of a cool aloofness, a frigid courtesy, which turns irritates and desolates the also emotional Mme. Boissier. The interaction of these personalities is a study.

Black Moods

LISZT was extending his successes in every direction. After a reception of great acclaim at Rouen, he fell into one of his black moods, casting a cloud over his audience of two. "Sadness," said Mme. Boissier upon one such occasion, "forms closer links than does good fortune." The next evening he would come to call upon her at her home, making himself perfectly charming and playing for her her own compositions—much to their improvement I presume.

In the midst of an attack like this Mme. Boissier once told Liszt that he was downright contrary, no less, and like a child after a good spanking, manifested after one of his moody spells the disposition of an angel.

Liszt's first gesture had captivated Mme. Boissier. He was modest about his ability as a teacher, polite but indifferent about accepting Mlle. Valérie as a pupil, and recommended certain other masters to her. Imagine the effect! Yet I should not call this a gesture, for Mme. Boissier is most emphatic on the point that Liszt's modesty was sincere, that he insisted, first and foremost, upon being natural.

In seeming paradox to this tenet of simplicity, he developed an incomparable technique even while living up to his theory. He saw that it is necessary to reduce the reading and the execution of notes to the utmost mechanical perfection, in order that the mind be free to absorb impressions of harmony and to interpret them.

In his own words: *Pour exprimer tout ce qu'on sent, il faut lire entravé par rien, il faut avoir les doigts tellement développés, si simple, que ne telle échelle de nuances, toute prête de les doigts que le cœur puisse s'enlever et cheminer sans que les doigts soient jamais un obstacle.* ("To express everything one feels one must be wholly

unimpeded. One must have the fingers so developed, so supple, with such a variety of expression ready at their tips, that the emotions may be given full play with no obstacle being presented by the fingers.")

Seeking Self-Expression

IT WAS his chief tenet that music was from one's self and even for one's self. In this way he never sought conscious brilliance of execution, and he was constantly warning Valérie not to put too much playing into her music. He was seeking only self-expression. However, his fingers, which were long, though his hands were small, could seize upon a note in any one of a thousand ways, making it sing in innumerable tongues. Never was there a trace of dryness or of harshness in his touch. He would begin a composition with languor, indifference, almost, then awake by degrees and, as it were, recreate and develop anew the potentialities which others failed to find in it. It was, however, not his habit substantially to alter the original except by giving it different expression.

He did not permit himself to interpolate whole passages of improvisation, drawing a minor note, like a silver tear, through a phrase of delicate harmony, or, as Mme. Boissier defines it, "like a cloud before the sun."

This minor tendency is a reflection of the romanticism of the composer. Parallel to the literary revolt of that date ran the revolt against the classic forms, the "civilized music." Liszt is its disciple. "He requires grandeur, vastness, immensity for his mind and his soul." The very words which Mme. Boissier used—"grandeur," "vastness," "immensity" spell for us the romantic names of Hugo and Chateaubriand.

Stock phrases annoyed Liszt, as did

any stereotyped musical form or device calculated to cause an effect and to impress an audience. If we are to believe this frankly prejudiced eye-witness, we must admire his sincerity.

As Pleasant as a Social Call

ALL OF THIS information regarding Liszt—composer, pianist, artist—has, after all, very little to do with our main premise or with the neglected Valérie. The lesser periods seem to have been passed most pleasantly, for the most part, in the discussion of theory, the expression of Liszt's views on music or the performance by Liszt of difficult selections of such masters as Czerny, Weber, Hummel or Mayer. These amicable relations were fortified by social calls, which Liszt made at the Boissier home for two of a score.

In the meanwhile Valérie was spending hour after hour practicing scales, arpeggios and trills. In order to secure the perfection required by Liszt in these technicalities, at least two hours a day must be spent at finger exercises. To prevent boredom during this uninteresting practice, reading a book simultaneously with the exercise is recommended.

Horrible though outlines are, they will shoulder their way up. Resignedly, therefore, we add the following:

1. The fingers are not to be curved on the end; the flat pad of the finger is to be used.
2. All notes must have absolutely equal values. Therefore the weak fingers, thumb, third, and little fingers, need extra practice.
3. Strength of wrist movement is important.
4. Shoulder and arm movement are detestable.
5. There are three classifications which are to be mastered first. Upon these all more intricate forms are based. They are:
 - (a) Octaves.
 - (b) Tremolos.
 - (c) Double notes—thirds, sixths, and so forth.
 - (d) Single notes—scales.

Sage Advice at Twenty-one

VALÉRIE must have profited by her hours of practice, for whenever there is a comment of any sort about her, it is favorable. We are chagrined to find no mention of her reaction to praise or blame, even when Liszt expressed surprise one day at the depth of emotion displayed in her rendition of a certain composition. Usually he urged her to attempt nothing more than ingenious, naive things, since her youth and inexperience made her incapable of more serious interpretations. (We do not know how old Valérie was at this time, but Liszt, you will remember, was all of twenty-one.)

At that age he was ardent in the search of experience to enrich his emotional capacity. Later he did not have to seek it, but at twenty-one we find him visiting such places as hospitals, insane asylums, prisons and the like in his quest. He once interviewed a man who was condemned to death. Mme. Boissier hazards the opinion that, had he not been a great musician, he would have been a philosopher or a distinguished man of letters. Moreover, his investigations were not the indications, solely, of a selfish desire to benefit himself; for, subsequent to his visits, he sometimes gave charity concerts for these same poor people.

Other works on Liszt will add other incidents in his life, alternating on some which are scarcely

mentioned by Mme. Boissier, such as his plan to study for the priesthood at seventeen, his dedication of music to the various ladies of whom he was *follément amoureux* at the ages of thirteen and fifteen, his relations with his mother, whom Mme. Boissier believes to have stolen him, so unlike are they. These intimate and informal sketches give a quite different picture than play it through at the first reading. Perhaps it will be necessary to play it at a slightly slower tempo than marked, but then perhaps there will be mistakes, but then it is the first time, is it not? A second reading of the same grade will produce a decided improvement, and successive readings will bring facility in sight reading.

But there are and will continue to be students who must practice each hand separately and then fit both hands together. Most of these students invariably begin

with the right hand, for in most cases that hand has the melody and also is easier—to the right hand. But let the beginner start with the left hand whether it contains the melody or not, practice it correctly, then fit the other hand to the left hand, and see what better results are produced.

The left hand is now secure. It has nothing new to play. And the attention of the player can be taken away to some extent from that hand.

Also, in many pieces—notice, for instance, *Poupée Valantine*, by Poldini—a little melody may be discerned in the left-hand part which is not muffled by the stronger melodic flow of the right hand.

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Left Hand First!

By W. FRANCIS POTTER

TO HIM who wishes to acquire the valuable asset of playing in his grade "at sight," THE ETUDE furnishes a monthly diet of excellent music. The student should take a piece from his grade and play it through at the first reading. Perhaps it will be necessary to play it at a slightly slower tempo than marked, but then perhaps there will be mistakes, but then it is the first time, is it not? A second reading of the same grade will produce a decided improvement, and successive readings will bring facility in sight reading.

But there are and will continue to be students who must practice each hand separately and then fit both hands together. Most of these students invariably begin

The Student's Repertoire

By RALPH N. B. GRAY

A BEGINNER'S book should, above all else, be interesting not only to the teacher but also to the pupil, for he is the one who must spend many hours on it before it is mastered. The book should work up gradually from the less to the more difficult. It should contain suitable scales and finger exercises so that the expense of an extra book is unnecessary.

Often, difficult problems are met with in books before the student is prepared for them. Quite often beginners' books are shallow in that they do not take advantage of the opportunity to explain musical terms at the time when the pupil can most readily put them into practice.

The pupil should be encouraged from time to time to ask sensible questions, and the teacher should do all in his power to give the student an abundant supply of knowledge.

On looking over recital programs, one frequently finds inferior pieces such as *Sparkling Brooklets* (by no particular author) and other pieces containing

technical difficulties for the particular grade but often "void and empty" of real music. Some other teachers go to the extreme and try to "show off" their pupils with the much-used Rachmaninoff *Prelude in C# Minor*. This is an excellent piece, and beautiful when played by an artist, but that is no reason why it should be the one and only number in a student's repertoire. It is much better for the student to have at his command a small group of classical pieces which are not too difficult than one piece which keeps him practicing from two to five hours, in order to keep up an immature technique.

Many teachers overlook the opportunity of instilling musical appreciation into the pupil. Many of our students lack the talent ever to become great artists. But why not give them something they will appreciate later in life instead of the usual number of technical difficulties found in one or two concert pieces which they are likely to forget in five or ten years? Of course, more talented pupils may be treated differently.

In music, as in every other profession, one should strive for a happy medium. This we can do by caring for each pupil individually and attending to his particular needs.

Little Recitals

By A. M. LINGELBACH

OFTEN the teacher and pupil can enjoy little recitals together, each one taking turns at playing the performer and the audience. As the teacher sits a little distance away and the child begins, he has his first sensation of playing before a critical, remote audience. Such recitals he plays a number of review pieces, which may also, for fancy's sake, assume the name of some distinguished pianist whose playing he seeks to emulate.

Occasionally some friend casually drops in to listen to the playing for a few minutes. He is given a grade on his report-card for each recital, each new grade compared with the preceding one. Such praise or adverse criticism will whet his ambition to review carefully his old pieces in order to appear to better advantage before strangers.

THE ETUDE

THE ETUDE



VICTOR MAUREL



MATTIA BATTISTINI



LILLI LEHMANN

Three Master Singers on Preparing for a Lyric Career

This Symposium appeared first in "Le Courrier Musical" of Paris; and it has been translated from the original French, especially for "The Etude,"

By LYNNE JENNINGS ROACH

THIS symposium was collected from the correspondence of M. Charles Tenoré, Editor of *Le Courrier Musical* of Paris, which was presented in that journal. We valued so highly the ideas of this group of the most superlative artists of the last half century, representing respectively the acme of the art of song in Germany, Italy and France, that we have had a special translation for our readers. The young aspirant to a career on the lyric stage—whether in concert or opera—can do no better than to ponder and digest thoroughly the advice of these whose supreme art has won the acclaim and through long years held the affection of the entire musical world.

LILLI LEHMANN

(Born May 15, 1848)

THIS eminent singer, one of the superlative artists of all annals of the vocal art, who has spoken so authoritatively in "My Art of Song (How to Sing)," has taken the time to write briefly and precisely certain essential points of her universally recognized style; and from this, the young practitioners of song should find much help and inspiration. Judging from a letter that accompanied these brief reflections, the fervor and energy of Mme. Lilli Lehmann for the art of song are still ardently fresh, in fact, so much so that, during her vacation months from Berlin, she is actually teaching a course in the singing of Mozart, at the Mozarteum of Salzburg.

"Every novice in any art believes that he will achieve success rather quickly. Especially is this true in the art of singing. However, all do realize the obligation to prepare themselves in the art, either to be, above everything else, singers as well as musicians, or to master and to be able to interpret properly the text of a song. Very few people truly master even the speaking of a language. Few express themselves, even in their native tongue, without some local accent."

"For that which is to be sung, it is necessary, at the first, to know how to

articulate perfectly each letter, to know what movements the enunciation of each letter requires from all the muscles of the tongue, of the palate, of the larynx, as well as of those of the chest, of the diaphragm and of the entire abdomen.

"Moreover, it is necessary to learn to recognize the infinite variations of sound of the voice in pronouncing and combining the letters, and to distinguish between tones of the scale. Ordinarily, the ear rapidly becomes accustomed to all the faulty sonorities and to all the natural deficiencies of the language of the singer. Boundless difficulties arise from the fact that the muscles and organs accustom themselves to incorrect movements, from which one is sometimes not able, after many years of even a lifetime of effort, to free oneself absolutely. Till one has attained freedom from this condition, no difference how strict the effort required, one will never be an accomplished artist."

"It is in this foregoing condition there dwells the principal imperfection of the students of all nationalities. Only the Italians are exceptions, because of their native tongue, peculiarities of which are based on the vowels (especially the "I" and the syllable "GLI") which enable them to sing more easily."

"Everywhere one meets master artists of the theater who know how to speak perfectly, in order to be understood from the stage. But such examples, to students of singing, who have no idea of their exact defects and who even do not believe in the warnings of the master, seldom will be sufficient to convince them of the imperfection of their studies and of their talents."

LILLI LEHMANN.

MATTIA BATTISTINI

(Born February 27, 1857)

M. MATTIA BATTISTINI is at this time unique, perhaps—at all events, the most eminent representative of the Italian "bel canto." His age has by no means impaired the wondrous method that he has developed from a consummate vocal science,

and the unequalled possibilities of his voice "of which the natural beauty has been refined and made flexible through most diligent work."

Speaking recently of this great artist, Felix Weingartner concluded in these terms: "Battistini is not only a natural genius but is also a true and correct example of one who has triumphed by means of an orderly and well-directed intellect, of one whose nature has given an everlasting youthfulness. Many years have flown since his first glorious career began; but he remains always the same. This sovereign artist not only is an inexhaustible source of the highest artistic enjoyment, but also is an infallible guide that shows us the road to utmost perfection."

"When this article was ready to go to the printer, news came that Signor Battistini had suddenly passed away at Riccione, Italy, on November 7, 1928."

"Dear Monsieur Tenoré, I remember you distinctly, . . . and I keep of you always a very pleasant, friendly, sympathetic remembrance. Also it is with a particular pleasure that I give to you a few opinions and reflections on the so-called decadence of singing, or at least, of the *bel canto*, a question at present of great importance in the musical world."

fusing and dangerous. My opinion has not changed.

"This total absence of doctrinal unity, this absolute lack of a uniform professional language, as applying to vocal technique, remain always before my eyes as some of the great causes for the real phenomenon which it is convenient to call the decadence of the art of singing. The impossibility of a unity of method is evident when many are regulating and controlling vocal teaching.

"In the presence of the multiple difficulties and complexities with which the classic esthetics are proposed by modern interpreters, it is quite necessary to turn

aside teaching of the little expedients of the profession or to give them only the place they merit. The essential exigencies of our art are of an expressive order. It is at first necessary to deviate from that in order to construct and impose the technique which will allow the satisfying of the qualities of precise and comprehensive musicality.

"No longer is it deemed essential that one hold strictly and acutely to any principle; and because of this, since the beginning of the present century, the interpreters have not made more attractive to the ear the things which they love and know, the immortal masterpieces."

"VICTOR MAUREL."

Making the Most of an Exercise

By CHARLES KNETZGER

THE student of the piano has much to learn from his brother violinist, in the way of practicing exercises. Writers of studies for the latter have taken care to provide that each important exercise has a number of different bowings which are to be practiced assiduously, not for a week or a month, but for many weeks and months. Take, for example, Wohlfahrt, Opus 45 or 74. The first exercise has ten different bowings, and many pupils require ten weeks at least to master them. The Kayser studies are equally well provided with a variety of bowings and when it comes to Kreutzer, No. 2, we find editions having from twenty-five to seventy-two different bowings. Violinists spend years at this one exercise. Yet there are some piano players who imagine they are wasting time, or are not getting their money's worth, if kept at one exercise for several weeks. Pupils such as these often play their exercises and pieces over from beginning to end, blundering and stumbling there, until they become disgusted and lay them aside. If they would only master single measures or short passages, and play a single exercise in many different ways, they would soon find great improvement in their technique. Needless to say they would derive infinitely more benefit from one exercise thoroughly practiced, with variations of dynamics, rhythm, and touch, than by practicing a whole volume of studies in an aimless, desultory way.

Let us see what might be done with a very simple, five-finger exercise, by way of variation.

Variations in Rhythm.

Dotted Notes.

Slurring the Notes.

Staccato.

"The subject of modern music has been worn threadbare. There is little new to say about it because it is little that is worthwhile being written at present. It seems to me that most modern composers are going over fall into three groups. First, there are the imitators of the French. They are turning out music that is bad Ravel or second-hand Debussy. If they write it is but a feeble echo of these masters. The second group base its compositions on the native music of the country, raising the old folk music to the dignity of the concert hall. The third group are not working music at all. Its efforts are entirely insignificant."—HEYZER.

A Famous Method in Touch

By IVA DORSEY-JOLLY

"A general rule for holding the hand is to curve the fingers and lift them as high as possible. In extreme raising of the fingers one gets the strength simply from the fingers. While lifting the fingers moderately high, the muscle from the whole arm comes to bear upon it. The tone, too, is entirely different. Extreme lifting of the fingers and striking with force stiffens the wrist and produces a slight jar in the hand, which cuts off the singing quality and causes a sharp, quick tone. But, letting the fingers just fall, it is fuller and gives a singing tone. Depe emphasized in his teachings, 'Don't strike, but let the fingers fall. At first the tone will be nearly inaudible, but with practice it will gain every day in power.'"

"When the fingers are lifted so high, the tones cannot be bound so perfectly together, but there is always a break. In practicing very, very slowly at first, listen to every tone and carry it over to the next one, and do not let any one finger get an undue prominence over the other. This requires patient and endless practice; but one will feel amply repaid in the difference in the quality of the tone."

Depe not only insisted upon the fingers being as curved as possible, so that the pupil played exactly on the tips of them, but he also turned the hand very much out.

as to make the knuckles of the third and fourth fingers higher than those of the first and second; and as he did not permit him to throw out the elbow in doing this, the turn had to be made from the wrist. The thumb, also, was slightly curved and quite free from the hand. Many people their execution by not keeping the thumb independent enough of the rest of the hand. The object of turning the hand outward is to favor the third and fourth fingers and to give them a higher fall when they are lifted. This strengthens them very much.

After practicing the five-finger exercises on the foregoing principles, and practicing to lift each finger and let it fall with a perfectly loose wrist, proceed to the scales. Begin with E major as being the most useful. Play the scale slowly with the right hand first.

Begin the scale in the middle of the piano and play up three octaves with the right and down three octaves with the left hand. Play each scale separately at first and very slowly, and then both hands together in contrary directions, gradually quickening the tempo. After that, use thirds, sixths, octaves and other variations.

Practicing faithfully in this way, a lightness, swiftness and smoothness of execution, as well as sureness and elegance, will be the result.

What Are "Grace Notes"

By DR. ORLANDO A. MANSFIELD

"GRACE notes" is an English term used to denote tones which are not essential to the instrumental melody for the purposes of embellishment or decorative effect. In the seventeenth century these graces or ornaments were supplied by the performer at will. Later on they were written out as small notes or denoted by signs. The day they are almost always written out in full-sized notes exactly as they are intended to be performed, while their extemporaneous introduction into modern music is as rare as it was frequent in the seventeenth and eighteenth centuries, this being due not only to a change of style or fashion in musical composition but also to the increased sustaining power of most modern keyboard instruments, especially the pianoforte, as compared with the harpsichord or clavierchord.

Grace notes are not essential to the melody or harmony; but their value is

almost always taken out of the note they denote and not out of the one they follow. Amongst the most important graces are the appoggiatura or leaning note, generally a degree above the principal note, the acciaccatura, or crushing note, generally differing from the appoggiatura by having a stroke through its stem, the mordent, a group of from three to five notes circling round the principal note, the upper and lower mordents, comprising the principal note followed by the degree above (in the case of the upper mordent) or the degree below (in the case of the lower mordent) and the principal note repeated. The use of the mordent appeared first in the Italian language. It is also doubtfully true that the beauty of the Italian tongue served to preserve this language in its position in music.

It is not generally known that in the earliest times the names of dances, such as the allemande, courante, sarabande and gigue, were used not so much to designate these pieces as dances as to give the performer a relative idea of the tempo and the style, to tell him how fast or how slow the piece was to go. There have been many compositions with these marks which vary considerably from the form of the original dances. However, the terms we have mentioned were considered sufficient designation for the players in the early days of music.

Mastering Double Chromatic Thirds

By W. FRITZHOFF ERLANDSON

Few exercises pay better returns for the time spent on them than do the chromatic thirds. Every finger is brought into use, and in an almost equal degree. A well-known teacher once said, "When a pianist can play these with the utmost velocity and clearness, he can play the piano."

The fingering for the right-hand is here given for the complete octave, with the

This should be practiced, though two octaves, the second octave, of course, repeating the exact fingering of the first.

"If the Steinhart right is right, some day scientists may inject fish glands into concert performers to make their scales perfect."—MUSICAL COURIER.

When descending the fingering will be:
4 5 4 3 5 4 3 4 5 3 4
4 3 2 1 3 2 1 3 2 1 3 2 1

Chromatic thirds appear almost exclusively for the right hand. However, they are most beneficial for developing the fingers of the left hand. The left hand, when ascending, will use the fingering for the right hand descending; and the left hand, when descending, will use the fingering in the order marked for the right hand ascending.

These chromatic thirds should be played *legatissimo*. The upper and lower notes should be practiced separately, with their correct fingering, before being attempted as thirds.

A New Understanding of Italian Terms of Musical Expression

By R. DRIGO

Richard Drigo, the popular composer, received his early education and made his first success in his native Italy. As a pupil of Paolo Serato, he won the Diploma for Composition and Conducting, at the Conservatory of Naples. After gaining some name as a conductor of opera in Italy, he transferred his activities to St. Petersburg, thus: ♩ = 40; ♩ = 208; ♩ = 104.

EVERY MUSICIAN realizes that one of the first considerations, in interpreting the works of a composer, is to divine his idea so far as it is possible to do so from the signs that he has put upon paper. Very probably if the performer could have the opportunity of the composer sitting beside him for a few hours while he studies the preparation of a piece for public performance, he would get many ideas that it would be impossible to crowd upon paper.

The mere notes themselves, and the Italian terms used as a means of imitating expression, are, after all, somewhat limited in their ability to express the finer shades of thought and emotion which make up the real soul of music. In recent years publishers in many countries have gone so far as to introduce terms in the native tongues of the composers. Thus we are adding to the original Italian terms many others in German, French, English, and various languages, which, unfortunately, demand retranslation and often lead to great confusion. If this practice were to be continued, it would be just as rational to introduce terms written in strange alphabets, such as the Russian, the Greek, the Japanese, or goodness knows what, until in the end we would have marks on the printed piece that would have no significance whatever to the performer.

The International Italian

THE USE OF Italian terms, as a kind of international code on printed music, doubtless came from the fact that the art of music developed more rapidly, through ecclesiastical influences, in Italy than in any other country, and composers of ancient times were therefore influenced by the marks of expression and tempo which appeared first in the Italian language. It is also doubtfully true that the beauty of the Italian tongue served to preserve this language in its position in music.

It is not generally known that in the earliest times the names of dances, such as the allemande, courante, sarabande and gigue, were used not so much to designate these pieces as dances as to give the performer a relative idea of the tempo and the style, to tell him how fast or how slow the piece was to go. There have been many compositions with these marks which vary considerably from the form of the original dances. However, the terms we have mentioned were considered sufficient designation for the players in the early days of music.

Early Time Indicators

ABOUT THE END of the 17th century, several French musicians and mechanicians endeavored to contrive an apparatus to determine the exact musical measure of time. Among other musicians Loulié invented in 1696 what was known as the musical Chronometre. About the same time the Parisians, LaFolard and Harrison, produced what they called "Horloges Nautiques." The latter invented a little machine which seemed to answer the purpose of the metronome, but it could not be adopted on account of the prohibitively high cost of manufacture. In 1782 another

watchmaker, Ducloux, invented the *lythometre*, which was welcomed by many distinguished musicians of the time. Finally in 1784 Benaduni invented a clock mechanism with a pendulum for the same purpose. This invention was recommended by German musicians as a means for determining the rhythm; but up to this time there had been no apparatus which would convey the beat to the ear. Blenburgh, Chiappini, Mahagoni, and Pinfold invented pocket metronomes; but these had no practical value because they would not permit one to distinguish any movement. Their main advantage, however, was that of being inexpensive.

The Metronome Born

THE METRONOME as we know it was invented by a man named Winckel of Amsterdam. Another inventor known as Stoeckel improved it, and Maelzel, who was born in 1775 in Ratibon, and who died in America in 1838, perfected the instrument about 1815, and gave it his own name, "Maelzel's Metronome," which is now abbreviated to the two letters we frequently see in music, M. M. The advantage of this particular instrument is that, while the pendulum is visible, one can also hear a little click fixing the beats. Maelzel took as a unit of measure

burg, where he became popular as a conductor at the Imperial Opera House. As a composer, Mr. Drigo has been prolific in almost all the musical forms, from simple songs and instrumental pieces to ballets and grand operas. He is best known in America for his piano compositions. This is his first article to appear in America.

ber, thus: ♩ = 40; ♩ = 208; ♩ = 104. The practical working out of this is as follows: Let us suppose that we have a composition with the signature 4/8 and the eighth note is used at the speed of 80. This means that for each beat of the measure there is one half of the metronome, set at 80. Now, suppose that, instead of this, the composer had chosen to place ♩ = 40. Then there would have been two eighth notes to each beat of the metronome and the tempo would have been just exactly the same. Now in marking a piece in 6/8 time, it is usually the custom to take the dotted-quarter note as the unit of measure. Then, if a dotted-quarter note equals 60, this means that every beat of the metronome would indicate the time of a dotted-quarter note, or half of the measure. Thus the metronome would click twice to the measure, and there would be three eighth notes to every beat.

The Careless Composer

IT IS the observation of all trained musicians that many composers make the error of marking the pace of the piece carelessly in Italian musical terms. It is here that the metronomical accuracy is important. Many composers—and, indeed, many musicians—have anything but a definite knowledge of Italian musical expressions, although these expressions are uniformly adopted and therefore should be much more carefully studied.

The spirit of rhythm is something that is very vital and cannot always be communicated through the metronomic term. Bach laid great stress upon the spirit of the rhythm, but great carelessness has arisen through the confusion in determining the proper musical pace. Different composers sometimes give the Italian musical terms quite varying significance; and it sometimes happens that the same composer employs the same term not always for the same purpose. Cherubini and Clementi evidently were greatly confused as to the meaning of *Allegro*. One marks *Allegro* with a tempo of a half note equaling 50, and the other marks *Allegro* with the same note equaling 126. Cramer, in one of his works, used the word *Moderato* and at the same time gave the metronome marking as ♩ = 63, and then as ♩ = 116. Méhul placed *Allegretto* at the head of one of his compositions, marking the metronome time, ♩ = 96; whereas Clementi used the same metronome marking, ♩ = 96, and indicates the piece as *Presto*.

For: *Allegro moderato* ♩ = 50; ♩ = 80
Mehul: *Allegro moderato* ♩ = 72; ♩ = 88
Clementi: *Allegro* ♩ = 54; ♩ = 50
Mehul: *Allegro* ♩ = 96
Cherubini: *Allegro* ♩ = 112; ♩ = 126; ♩ = 72
Berotti: *Allegro Molto* ♩ = 96
Spontini: *Presto* ♩ = 72; ♩ = 88
Beethoven: *Presto* ♩ = 152; ♩ = 176; ♩ = 224

The Speed Chart

THE THIRTY-NINE indications on the chart comprise all necessary gradations of musical pace. The gradations run from 40 beats to a minute to 208 beats to a minute. Thus the composer places at the beginning of his composition the unit of his beat, then an equality (=) sign, and afterwards the metronomic num-

Clementi *Presto* ♩=96
 Cramer: *Presto* ♩=138
 Cramer *Allegro agitato* ♩=66
 Cramer: *Allegro non tanto* ♩=134
 Cherubini *Andantino* ♩=76; ♩=104
 Cati: *Andantino* ♩=126
 Cramer: *Moderato* ♩=64; ♩=116; ♩=100; ♩=152
 Vitti: *Andante* ♩=52
 Pini: *Andante* ♩=50; ♩=120; ♩=112
 Berion: *Andante* ♩=142; ♩=100; ♩=100
 Pini: *Leato* ♩=120

Here are a few very striking variations that may be discovered in the compositions of the different masters, where they have used a radically different metronome marking for a similar Italian musical term. Possibly some of these markings may have been editorial or printers' mistakes. Certainly, in some of the Czerny compositions, the markings seem to indicate an impossible speed, something that could not be achieved by a musical contrivance, let alone the human brain and hand.

Marking Approximate

THE METRONOME MARK at the beginning of a piece should serve to indicate its approximate pace. It should always be remembered that the metronome referring to speed may be modified by adverbs, which may vary the original meaning of the term quite considerably. For this reason, every earnest student should provide himself with a reliable dictionary and form the "dictionary habit" of investigating the real meaning of Italian terms. The composer gave great thought to these matters, and they certainly deserve the respect of the individual performer, especially of the student who is learning how to do things in the very best possible manner. For instance, *andante* may appear as *andante maestoso*, *andante furente*, *andante languido*, *andante appassionato*, *andante marcato*, *andante zecuto*, *andante ben ritmato*, *andante pesante*, *andante solenne*, and *andante pomposo*.

Similarly also we may have *andantino* or *allegretto* with the following adverbs: *grazioso*, *simplice*, *amoroso*, *giocoso*, *tranquillo* and *calmo*. *Allegro* may appear as *allegro festoso*, *allegro brioso*, *allegro vivacissimo*, *allegro irato*, *allegro agitato*, *allegro deciso*, *allegro violento*; and *presto* may appear as *presto vivo*, *presto precipitato*, *presto bruciato*, and so on.

There are certain combinations of these terms and adverbs which are, of course, impossible. *Andante* can never be *briso*; *presto* can never be *funebre*.

Studio Score Card

By EVELYN VORESS

	Score		Score
Teacher with at least one degree or standard diploma	20	Baton and knowledge of how to use it	10
Piano (good) tuned and in condition	20	Drum sticks	5
Second piano	10	Racks for ensemble (music stands)	10
Each other instrument or teacher's trained voice	10	Watch or clock	10
Dictionary	10	Ready pen and pencils	10
Violoncello with good records for imitation and appreciation	10	Ruled music paper	10
Metronome	10	Grade book	10
Blackboard with permanent staffs	15	Pupil's cards	5
Library	10	Compliments filed for pupil's use and reference	5
Subscription to each good music magazine	5	Sight reading material	10
Telephone	5	Each set of good flash cards	5
Pupil's telephone numbers	5		
Schedule card up-to-date	10		
Good lighting (day)	10		
(Night)	15		
	100		

How to Develop the Sense of Rhythm

By ALICE M. STEED

THE TWO great essentials of Piano-forte playing are tone production and rhythm. The development of the latter, the sense of rhythm, is within the power of every pupil and is the topic to be considered here.

Generally speaking, eight notes, especially the dotted eighth followed by a sixteenth, present the first serious difficulty to the small beginner. It will be the more quickly mastered if the pupil taps out the rhythm before he attempts to reproduce the required sounds on piano or violin. If the teacher plays the phrase two or three times over first the pupil will have very little difficulty in indicating the rhythm. The process really saves time, as it divides the difficulties for the pupil and so fulfills the precept, "One thing at a time." Indeed, this habit of tapping out intricate rhythms should be encouraged, as it forms an invaluable aid to correct playing.

For technical purposes, the trill on adjacent fingers gives excellent results. But when it is played on notes of the same length, it is extremely monotonous and the pupil will often find some excellent reason for omitting it from his daily practice! The following rhythms, for the application of which the writer is indebted to the musician and teacher, Mr. Paul McNeely, of Seattle, Washington, should form part of the "Daily Dozen" of every pupil.

Examination Day

By SIN G. HEDGES

Don't get up specially early. Don't change any of your habits. Make it as normal a day as possible.

Have confidence in yourself! Say to yourself, "Of course I can do it!" Get to the college fairly early in order to get into its atmosphere. Don't get silly and nervous.

Have confidence in yourself! Say many times, "Of course I can do it!" Remember that the examiners are quite ordinary human beings who had good breakfast, like you, and are probably wondering what they will get for lunch.

The problem of having on hand sufficient material for sight-reading for all grades is one that frequently confronts a teacher. She gathered together all the old music which had accumulated in her music-room and sorted it, grading according to difficulty. Next she bought several large-sized blank drawing-books and a jar of paste. She cut out from the pieces passages of four to five lines. To the passages cut from the middle of the piece she added the time signature. She pasted these short passages into her blank books, making one book for beginners, another for intermediates and another for advanced pupils. Reading several of these short passages, with the variety of keys, time signatures and styles, was found to be far more beneficial (and incidentally more enjoyable) to the pupil than reading an entire piece.

"Music is such an absorbing study, and taken professionally it uses up so much energy and mind power, that it is difficult, I know, sometimes to keep up interest in many other subjects at the same time," observed a student. "But I am certain that it is an inestimable advantage to the virtuosos to have his brain alive to every branch of intellectual endeavor. For the profounder his own art will become."

—MARK HAMBURG.

LYRE AT THE TIME OF RAMESES

ADJUSTING THE effect of music upon the emotions, it is but natural that we should find, interwoven like the golden thread of all the Bible, its associations with religion. As music and rhythm are inseparable and as both are ingredients of war, it follows that in the life of the nations that of period music was as much a part of war as of worship.

Unfortunately in the pursuit of the music in the Bible we are not aided, as in other ancient nations, by the discovery of artistic treasures or relics which give us sculptured or pictured scenes such as we have of Babylonian, Assyrian and Egyptian life. The Hebrews were forbidden to make "any graven image or the likeness of anything that is in the heavens above or the earth beneath or in the water under the earth," and however lax they may have been at times in regard to the other commandments, the fourth was literally obeyed. For example, while the names of their musical instruments are preserved, the actual remains (except for what Rome has handed down in the way of sculptures of the sacred trumpets, the seven-branched candlestick and the table of shew-bread on the arch of Titus) are altogether lacking.

Even despite the Divine command the repeated and thorough devastations of Jerusalem and the total destruction of the Temple would have swept out of existence all traces in regard to the musical instruments of music as may have existed. These facts together with the great dispersion of the Jewish people help to explain the condition that the world has to rely on the Scripture and on tradition for such knowledge of Hebrew music as it possesses. Tradition in this case is not reliable for, since the dispersion, the Jewish people have borne the impress of the peoples by whom they have been surrounded, and their music has been correspondingly affected.

When Jacob warred by the Lord led from his father-in-law, Laban the Syrian, he was overtaken by the latter who rebuked him saying, "Wherefore didst thou leave away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret and with harp?" *Genesis 31:27*. After the destruction of the hosts of Pharaoh we read in the Song of Moses: "And Miriam the Prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously: the first Bible references not only to singing and dancing but also to two musical instruments, the tabret and timbrel,

LYRE AT THE TIME OF RAMESES

curled in the richest collection of sacred poetry the world has ever known, the *Psalms*; it was played upon by Laban, the Syrian, and by David, the Shepherd Boy; Job mentions that "his harp was turned into mourning," and the captive Hebrews hung theirs on the willow trees by the waters of Babylon.

Perhaps the harp is the instrument most closely associated in the Christian mind with the Bible, for Art has depicted the Angels in Heaven as playing upon them and has connected it with many early church legends and beliefs.

If the harp has Christian associations, surely the instrument sacred to the Jews is the trumpet. It is given prominence in that scene of awful majesty on Sinai as set forth in *Exodus*: "And it came to pass on the third day in the morning, that there were thunders and lightnings and a thick cloud upon the mount, and the voice of the trumpet exceeding loud; so that all the people that was in the camp trembled." "And when the voice of the trumpet sounded long, and waxed louder and louder, Moses spoke, and God answered him by a voice." Again its tones ring forth in the prophecy of *Zachariah*: "And the Lord shall be seen over them, and his arrow shall go forth as the lightning; and the Lord God shall blow the trumpet and shall go with whirlwinds of the South."

The trumpet is the instrument most frequently referred to as used by Divine command. In the Bible three different words are used in connection with the trumpet, showing that there was a variation in kind and construction of the instrument, but the Shophar was the one which was used most frequently. Rabbinical tradition holds that the calls as today played in the Synagogue are identical with the trumpet most frequently used in the Temple and ordained by Moses.

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DAVID PLAYING BEFORE SAUL

Music in the Bible

By HON. TOD B. GALLOWAY

Judge Galloway's broad experience and rich human outlook contribute musical interest to his very readable articles upon varied musical subjects. "Music in the Bible" is one of his most engaging discussions.



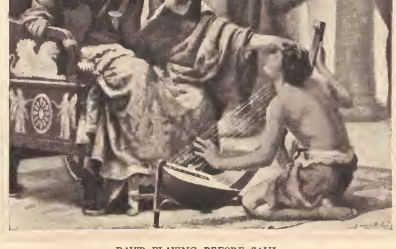
ANCIENT EGYPTIAN LYRE

mand. By its use under the command of Joshua the walls of Jericho fell. Gideon with his combination of trumpets and lamps put the Midianites to flight, and Saul and other of Israel's warriors used it against their enemies. Not only in warfare but in times of rejoicing and thanksgiving, of prayer and festival, its use is constantly spoken of.

The First Wind Instrument THE SHOPHAR, the simple ram's horn, is the oldest wind instrument in present use in the world. Since the time of Moses it has been used continuously and is today sounded in the Synagogue at New Year's and the Feast of the Atonement. The *Talmud* gives the reason for its sounding at New Year's—to remind those who hear it of the Creation, Penitence, the Law of the Prophets who were as watchmen blowing trumpets, of the Temple, of the binding of Isaac, of Humility, of the gathering together of Israel, of the Resurrection and of the Day of Judgment when the Trumpet shall sound for all.

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DAVID PLAYING BEFORE SAUL

Law as set forth in *Numbers 10: 1-10*. The sounds produced by a good shepherd player are clear and thrilling. In the Bible various references are made to these shophar calls, and tradition holds that those now in use are rightly liturgical. The early mention of Jubal in connection with the harp also records that he was father of the organ, or *agab*, thus showing that he was the parent of wind as well as stringed instruments. Just when man learned to produce sounds by blowing upon reeds and into hollow wood and metal is wrapped in the clouds of antiquity, but we do know that it has existed since the beginning of all peoples of whom records have been preserved.

When Pan First Piped FROM SUCH simple beginnings like the Pipes of Pan evolved that glorious instrument which through the ages has made lofty cathedrals and churches to reverberate with a concord of sweet sounds. The organ spoken of in *Genesis* was undoubtedly a collection of pipes of the simplest character. But, knowing how the Jews adopted improvements in stringed instruments from their neighbors, we may justly assume that, in the case of the *agab*, as time went on, it developed in form and power.

When Job says, "Rejoice at the sound of the organ" and again when he refers to "my harp also is turned into mourning and my organ into the voice of them that weep" it had become an instrument of place and character. It is interesting to know that the Chaldean shepherds played upon similar instruments two thousand years ago while watching their flocks by night. Today Neapolitan peasants play on rustic reed pipes for nine days preceding the great church festivals of the *Madonna Immacolata* and the Nativity.

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hand drums similar in construction, from which in later times evolved the modern tambour or tambourine.

It must be remembered that, in attempting to learn what instruments were familiar to the Hebrews of Biblical times, we are embarrassed by the fact that the learned translators of the Authorized Version used various words when they evidently referred to the same instrument. For example in translating the word "halil" no less than four different terms are used, psaltery, psalms, lute and viol. The first is the most common in the Authorized Version and Solinus says "it is no doubt the most correct translation of the word if the word is understood in its true sense as a portable harp."

Also we find English words in the translation which could not possibly refer to the kind of instrument known in ancient times. It is only by careful comparison of the circumstances and conditions under which the word given to a certain instrument in our translation is used that we can approximate its correctness.

"The High-Sounding Cymbals"

THE USE of cymbals we know were of very ancient Asiatic origin and in the Bible were frequently mentioned, but always only in connection with religious ceremonies. As, for example, when David prepared a place for the Ark of God: "And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments: with psalteries and harps and cymbals, sounding by lifting up the voice with joy." And again when Solomon inducted the Ark into the Temple on the occasion of the good King Hezekiah restored the true worship and in other instances, we find cymbals were used only on solemn occasions in connection with religious rites.

In the aforementioned passage from *Chronicles* and elsewhere, the words harp and psaltery are used together indicating that, though they both belonged to the harp family, there was a difference between them. One commentator suggested that the reason for this is that, as the harp like every other musical instrument undoubtedly improved from time to time, the psaltery was of more highly developed construction, possibly more akin in form to the guitar.

To make mention of all the various instruments which figure in the ceremonies, pageants and daily life in the Bible is impossible here, but a superficial glance at the old Testament shows the devotion of the Hebrew people to music both instrumental and vocal. While sacred writers look at everything from a religious standpoint, yet we learn that ancient

people practiced music not only in the Temple but at home, in tents and in the fields, indeed, wherever their nomad existence found them.

The Teacher's Teacher

IT IS SUPPOSED that the Hebrews derived their music from the Syrians. Certainly they had musical knowledge before their sojourn in Egypt. The Alexandrian Jew, Philo, says that Egyptian Priests taught Moses arithmetic and geometry and gave him a knowledge of rhythm, metre and music. This is quite probable, and we know that the children of Israel when they escaped from Egypt brought with them their musical instruments and sang and played before the Lord in rejoicing.

Hebrew music was undoubtedly shrill, loud and piercing, far removed from modern sweetness. This we can gather from the warlike character of the people, from their instruments which were constructed rather for noise than for concord and from our knowledge of the music of all Oriental peoples.

As to how far the Hebrews of the Bible had advanced in vocal music and whether they had attained a greater proficiency than their neighbors in the rendition of songs, we unfortunately are ignorant. And unless the excavation of ancient sites in Palestine now being carried on should reveal some data we shall be obliged to rely on what we can imagine or infer from the Scriptures or upon that still more uncertain source, tradition. That their vocal music was like their instrumental, warlike, descriptive and vehement we can readily surmise. There is no evidence of any other than union singing. While, like all Oriental music, we may suppose that a sort of rude harmony was acquired, we have no basis for supposing the existence of concerted singing as we have it.

However, admitting that we cannot accept all the statements of religious writers and allowing for the exaggerations in the historical books of the Bible, we realize that the consecration of music to the service of religion manifestly must have led to its being developed and cultivated with great zeal and earnestness.

The Sacred Chant

FROM EARLIEST times poets have sung to harp or pipe accompaniment. As today the Arabs recite their sacred Koran in a sort of chant, so must the prophets and poets of the Bible have delivered their messages, which were incorporated into the solemn service of the Temple. Today in the East a leader renders one stanza or stanza which is several times repeated three, four and even

five times lower. Probably the musical instruments as in Oriental countries were tuned to the voices of the singers on the same note or in the same octave.

How effective and impressive, almost overpowering the massed sound must have been! We read, for instance, of the ceremonies at the time of the induction of the ark of the Covenant into the Temple of Solomon (II Chronicles 5:12, 13). "Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, Priests taught Moses arithmetic and geometry and gave him a knowledge of rhythm, metre and music. This is quite probable, and we know that the children of Israel when they escaped from Egypt brought with them their musical instruments and sang and played before the Lord in rejoicing."

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Professional sacred music like the *Psalms*, the *Lamentations*, parts of *Job*, the *Songs of Solomon* and others were learned and rendered by families of singers in the Temple singing either in chorus or antiphonally, and the congregations joined only in responses like "Amen," and "Hallelujah."

While the melodies undoubtedly had the great freedom of Oriental music, they were earnest and majestic declamations of Scriptures, prayers and praises.

Songs of Zion

THE BLIGHT which fell upon Israel with the destruction of the first Temple and the seventy years of foreign servitude swept away all means of discovering how this music was rendered at the time of the first Temple. During the Babylonian captivity "The Songs of Zion" became a part of the religious exercises of the exiles, and, after their return, through the direction of Ezra, an elaborate musical service was in use in the new Temple. From that time on the service, as prescribed in the Talmud clearly, has been followed in the Synagogue except where tradition has been modified by extraneous circumstances and surroundings. The word *Soleh* which occurs not less than seventy-one times in the *Psalms* and three times in the *Book of Habakkuk*, nearly always indicates, according to most commentators, some musical direction. The

most convincing explanation is given by the Rev. E. Capel Cure, of England, who made an especial study of the poetical and musical allusions in the *Psalms*.

Soleh!

For the definite purpose of allowing an illustration in sound of the words sung is Rev. Cure's explanation of this term. Such a sound picture at once delays and sustains the imagination, impressing the ears and minds of the listeners with the majesty and beauty of the words sung. The musical interlude was not always what is known to modern critics as "pure music." "Where it separates stanzas it may be mere sound appealing by the beauty of its melody or combination of instruments; more often it represents what we now call 'program music' and is consciously and deliberately descriptive of the text which it accompanies."

The author then shows by quotations from various *Psalms* how there were flight, storm, sacrifice, war and other motives which when *Soleh* was indicated, were produced by the players on the appropriate instruments. "In this interpretation of the word, *Soleh*, it will be seen that no excessive demand is made on the technique or resources of primitive performers; but, while every effort was produced by the simplest means, the instrumentalists of the Temple did for the singers what the artist does when he adds color to the outline. In fact so much do some of the *Psalms* depend upon their instrumental performance that many of the phrases are only intelligible with the due understanding of their *Soleh*." In all cases where the *Soleh* is not a mere musical passage between the stanzas, the interludes deepen the glowing intensity of the words as much as Wagner's music glorifies his lyrics.

Realizing that the Bible is the richest treasury of religious experiences that the world possesses, it is inspiring to know that throughout this wonderful record it is accompanied by the soft music of the harp, the hurst of trumpet sound and choruses leaping from the heart. "Give thanks unto the Lord, His mercy endureth forever!"

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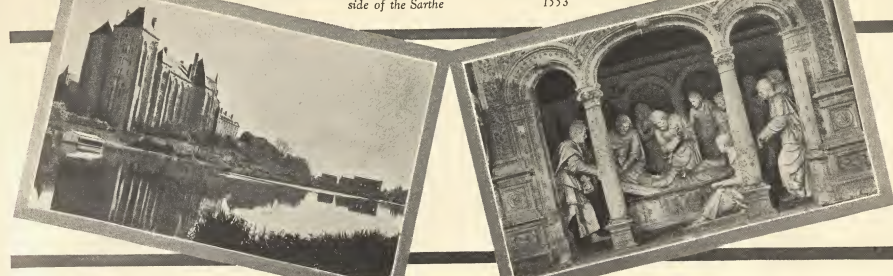
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THE ETUDE

THE ETUDE

THE ABBEY OF ST. PETER OF SOLESMES

View from the right river-side of the Sarthe



The Romance of the Plain Song

The Abbey at Solesmes

By LORNA LINDSLEY

WE TALK of beauty as if it were a common thing; it is only when we find it face to face that we realize how rarely privileged we are. It is to be met with face to face at Solesmes, a small village on the river Sarthe, on the border of Maine and Anjou. For ninety years the unifying work of the Benedictine monks, in the Abbaté de St. Pierre at Solesmes, has recreated for the 20th century an art debased since the tenth. Gregorian plain-chant, so long lost to human ears, has been restored; and it is a song to which the heedless modern finds himself listening not with the ears alone.

Solesmes is a tiny village, remote and quiet; there is no railway for three miles, no cinema, no dreariness. It was probably far bigger in the tenth century than it is now. The principal sounds are church bells and the waters of the river rushing through the weir. The streets are deserted after half past eight; the night wind blows in fresh from the surrounding fields; and the twinkling of the stars is not kept at bay by any street lamps.

There is a grass-grown square in front of the monastery gate; over the monastery walls one has a glimpse of the ancient church tower, all that remains of that remote past; and beyond that are the high grim walls of the modern monastery, one of the most beautiful of modern buildings, built in the nineties by one of the monks, Dom Mellet, who was the architect of several churches in Brittany. Behind the monastery the ground falls sheer to the river below; the high walls reach down to the edge of the stream. It looks impenetrable. A building of military as well as spiritual strength, it has had some need of the former in the past, having been several times assaulted. It would seem that the modern architect has not forgotten its stormy history. The river is a gentle stream, bordered with broad meadows, filled with cattle, a smiling countryside at the foot of these great gray walls.

Early History

THE ABBAYE had its beginning in the year 1010. The walls and tower of the church date from this period, but it was sacked and gutted by the English in the time of Joan of Arc and its archives lost. The monastery was restored to a tem-

porary glory under Dom Jean Bouguer, a great scholar of the sixteenth century, but again its light was dimmed for a hundred years. It was rehabilitated in the eighteenth century by the Maurists, who passed later into private hands; but it endured the French Revolution better in these hands than if it had been part of the Church; its statues and tombs were saved and their integrity assured by Napoleon I, omnipresent as he was in every nook of France.

Its great renaissance came in 1830, under Dom Guéranger. Since then it has been an ardent workshop for restoration of Roman liturgy and plain song, but has never ceased its combat with the outside world. Three times since 1860 the monks have been driven from Solesmes, and in 1901 they took refuge on the hospitable shores of England, at Quarr Abbey which they built in the Isle of Wight. The Great War has brought them back again to their glorious home, and one's ironic thought dwells for an instant on the inscription of the recent memorial tablet in their church for those Benedictine fathers who, sheltered by England in 1901, died in France in 1914.

In spite of exterior misfortune their interior life has been one of unceasing devotion to study, the history of the Early Fathers, the rediscovery and transcription of plain-chant. To the liturgy of the church they have given an overwhelming beauty. The intensity and sobriety of their services makes one feel that he is face to face with the Christianity of a thousand years ago, when people laid down their lives for it.

Plain Song Restored

BY THE RESEARCH of the men of this monastery plain song has been restored to the modern world. The musical dust of centuries had to be rubbed and scraped from its surfaces, until the original bright song emerged. The work was extremely difficult. Often the melody itself hardly remained, and the rhythm had been destroyed by the introduction of bars and accents. Dom Guéranger said of plain song: "It was notably influenced by the people. Its text is prose; its tempo free, its rhythm that of recitation; its prosody is the current Latin of the Middle Ages; it is a

"natural ladder of sound." In other words, the Gregorian melody is simplicity and naturalness. How far our modern ears and voices have strayed from it is evident, for to us it has become a music of great subtlety, to some almost as difficult to hear as to sing.

Dom Guéranger sent monks throughout Europe, veritable pilgrims, to search for early examples of plain song. Their work became an exhaustive archaeological study. When several of the many scattered manuscripts tallied on a note or phrasing, this was considered to be the purest example of the genuine Gregorian. There were notably two schools fairly faithful to the early tradition, one at St. Gall in Switzerland, the other at Metz. The perfection of these two schools was due to the accidents of travel. In 720 Charlemagne, who considered plain chant and Roman liturgy a factor in arousing the religious and intellectual life of his people, sent to Rome for two experts. One fell ill at St. Gall, the other at Metz; both remained in the monasteries which sheltered them. France, deprived of their services, suffered its musical relapse; the accretion and corruption of centuries settled down on church music until the studies of the Solesmes monks of the nineteenth century, at St. Gall, Metz and elsewhere, restored it to its pristine form.

The Renaissance

WE ARE just of late years beginning to have our doubts about the Renaissance. It was the Renaissance which killed plain-chant along with other splendors of the Middle Ages. Granted that it was a glorious relapse, it is a question, perhaps, which was the more important, the mother or the child.

By 1860 the monks of Solesmes were recognized authorities on Roman liturgy and song. The church first sat at their feet; secular musicians soon followed. Dom Mocquereau, whose great work, "Le Monstre Musical Gregorien," was the result of fifty years of research at Solesmes, entered the monastery in 1875 and still lives there. He has been an inspiration and a guide to such men as d'Indy and Lalo. Debussy was notably influenced by plain-chant, but the intact beauty of this ancient music remains serenely above all the heads; modern hands do not really grasp it.

THE SAINTS OF SOLESMES
The Tomb of the Virgin
1533

The Services

IT IS at four in the morning that one first hears the tinkle of the monastery bell. It is hardly more than an apologetic tinkle, as if the church were loth to wake anyone outside its walls; but the monks hold their first service at this hour. At six the bell of the village church, which is only a stone's throw over the wall from the monastery church, rings in earnest, a clamorous repetition of two strokes, which is a signal for Solesmes to rouse itself. The ringing gradually dies away, with a long monotonous tolling, and the disturbed visitor lying abed has perhaps just settled himself for sleep again when the monastery bell breaks out once more, mutually and more loudly, for the second service. The first service open to both men and women is at nine, when tierce is sung; the Mass is celebrated and sext follows. Vespers at four is again open to all. At seven the monks celebrate their last service of the day alone.

A brother at the gate admits one to the monastery garden, which lies before the church. Under its old tower the new church stretches itself along the side of the hill. Its interior is very large and high and white; its lofty austerity is decorated only with fine fifteenth century tombs, enormous piles of pillars, statues and canopies. In the right transept is the "Entombment of Christ," with a lovely grieving Magdalen seated in the foreground. In the left transept is the "Tomb of the Holy Virgin," and the "Assumption and triumph of the Holy Virgin over the woman of the Apocalypse." These famous statues are known locally as the "Saints of Solesmes." It is in the long aisle of the church that the monks walk to the choir—eighty or a hundred monks whose sober black habits exude an odor of incense as they pass.

Ecclesiastical Atmosphere

FORTUNATE indeed is the traveler who can pause for some days in that church and yield himself to the beauty of the Benedictine ritual. The Mass takes on a new significance, enhanced by the dignity, courtesy and grace of the celebrants. The voices of the monks are perfectly trained. Of an unusual flexibility and expression, they are sustained by the organ, except in Holy Week, when the singing

A Greater and Finer Etude

The Etude is now appearing in its new dress. The costly new presses have been installed; and the appearance of the magazine will be henceforth greatly improved. It will be easier for you to read, because the print will be blacker and clearer, and the engravings will be bettered one above all things, first in our minds and hearts. The Etude, in this respect, will show a notable advance, particularly from the standpoint of those helpful articles which have been the foundation of the success of thousands of ambitious musicians.

is unaccompanied. They sing almost pianissimo, but the eighty or more voices fill the silent church. So devout is the attitude of the fathers towards their ritual that any monk who makes a mistake in the stress or phrasing of the plain song steps forward from his stall and kneels for a moment towards the altar to beg forgiveness for his fault.

A part of the service is the fraternal kiss which is passed from monk to monk, preceded or followed by a mutual inclination of the head. One of the fathers steps from the choir to give the kiss to a brother, who sits with the other brothers below the choir stalls. After the Mass is celebrated the monks leave the choir through the church, the people standing as they pass; but one is hardly out of the church before they begin to return singly to pray at the "Tomb of the Virgin" or the "Tomb of Christ." Their service to God is constant.

I know of no place in the world where one is so transported to the leaviness of a bygone age as during the celebration of a Mass or Vespers at Solesmes. The very faces of the fathers belong to this century. One would say unhesitatingly that they bear the faces of saints, and then, one must add, the faces of great scholars as well. All types are there, and all ages; they resemble each other only in that they are like pieces of wax that have been melted in the same fire and remolded by the same hands. They are the faces not of those who have avoided the struggle of the world but of those who have found it intensified and have triumphed the more gloriously. When the spirit of Solesmes has entered into the traveler, and he has had to leave for other places, it seems that none other has a face at all compared to the interest of those faces left behind. And all music for a while sounds ignoble and unworthy compared to the splendor of the plain song of Solesmes.

Maintaining Technic with Limited Practice

By CHARLES B. HOBV

THE advanced pianist who takes up the study of the organ in order to broaden his musical outlook—or for pecuniary reasons—needs concentrated practice during the period of organ study. Only systematic technical work at the piano will keep his hands in a condition suitable for piano playing, and the practice period must necessarily be shorter than before.

To keep in playing condition, a system of work should be followed for an hour a day. The first period is devoted to the difficult scales, one or two a day, at different speeds and with varying rhythms. The scales used are those most frequently met with in Chopin's works (D flat, A, and so forth) and one of the arpeggios from each of the following divisions—common chord, dominant seventh, diminished seventh and augmented triad. This work takes about ten minutes.

A quarter of an hour at scales and arpeggios is consumed in practicing chromatic major and minor double note scales. Most of the work is given to the right hand, but the monotony is sometimes varied by practicing the cadenzas in Liszt's *Sonnet of Petrarch* No. 104 or some other work abounding in double note passages. Occasionally chromatic scales should be played in single notes, *presto* volume.

The next quarter of an hour may be profitably spent in a review of technical figures which occur frequently in piano playing. The *Tausig-Ehrlich Daily Studies*, Isidore Philipy's *School of Technique* and the Brahms *Pilgrimage Exercises* contain nearly all the pianist needs in the way of technical drill. Two daily studies, if transposed and learned thoroughly, will perhaps be sufficient for this quarter of an hour. The choronic five-finger exercise of Tausig provides the long-fingered pianist with the means of overcoming the difficulties of contraction as demanded in

the coda of the familiar *Impromptu in F sharp* of Chopin, the cadenza of Liszt's *Thirteenth Rhapsody* and other advanced works of Chopin and Liszt. The passage in repeated notes from this *Rhapsody* or the more familiar *Second Rhapsody* should be played constantly, as each demands the greatest lightness and agility.

This completes a half-hour of scales and technic. The remainder of the hour should be given mostly to the review of old repertoire, or, if one tires of old pieces, to the twenty minutes' review of old work and ten minutes at a new composition. Those who have studied the *Sonata Appassionata* of Beethoven are to be congratulated on having a large repertory of old work, and the frequent practicing of which should do wonders in the way of promoting strength and finger dexterity. The other sonatas will also stand a constant review.

Additional valuable works, suitable for keeping the fingers and arms in playing condition, are Chopin's *Etudes*, Op. 10, Nos. 2, 8 and 12, which, if played at the correct tempo, will give enough work for both hands. For double notes Chopin's *Impromptu in G flat* is good. For scale passages his *Prélude in B flat minor* and the *F sharp Impromptu* are good. For contraction and expansion of fingers, his *Etude*, Op. 10, No. 4 is most suitable. For chords and octaves, his *Polonaises in A, A flat, E flat minor and F sharp minor*, or Liszt's *Fourth and Sixth Rhapsodies* will prove advantageous.

In the twenty-minute period of course, of repertoire, it is impossible of course, to play through all the compositions that cover the difficulties of piano technic. Choose your pieces or pieces and do them, have them until you are satisfied with your performance or until you think a rest is necessary. Try to balance octave practice with finger work. Once a week work technic and develop the wide range of new pieces. But do not try too much!

The Next Step

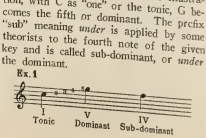
By MAY HAMILTON HELM

DR. DAVID STARR JORDAN has said that all wisdom consists in knowing what to do next. During the great war the soldiers frequently asked, "Where do we go from here?"

Would it not be easy to learn music or anything else if we always knew what to do next—where to "go from here?" If each person knew this, teachers would soon

be put out of business, for each would be his own teacher.

A good teacher makes clear to the pupil what is to be done and how it is done, and then expects the pupil to learn it, to make it really his own. Then the teacher can point out the next step. Each well done makes the next step easier. The teacher knows the way.



THE ETUDE

Intervals and Tonic Chord Taught with

Jelly Beans

By LARELDA BREISTER

As soon as a child plays double notes he should know intervals as an aid to sight-reading. A certain teacher's try with jelly beans was with a class of four boys from six to eight years old. The class opted from the board the definition of an interval and the names of the intervals built on middle-C. They then counted lines and spaces of the notes or scale degrees and saw how this corresponded to the names of the intervals. The teacher impressed on them that the lowest note is always "one" and the last note the number of the interval, this being reckoned so in any key. Sharps and flats do not affect the number.

The pupils were then sent to the piano. Each boy sat in a different octave and was given five different colored jelly beans. It being near Easter the teacher said that the Easter Bunny had left these and the pupils could eat them providing they thought hard to avoid a mistake. The teacher told them to put the red bean on C, the yellow on D, the black on F, the green on G, and the orange on B. (With this lay-out all intervals except the octave and the prime can be formed. These may be made by moving the orange from B to C temporarily for the octave and putting it with the red bean on C for the prime. The teacher may illustrate how a prime can be produced with two boys singing the same note, though one key answers for both on the piano, while, on the printed manuscript, two notes are used on the same degree (but touching).)

The teacher then said, "George, you are the oldest. Will you tell me the name of the keys and the number of the interval from the note to the orange?" The reply, "C to B is a seventh," came almost before the teacher had thought of the answer

Precise Fingering

By LAWTON PARTINGTON

The necessity of giving each finger a certain finger, and of always giving it the same finger is a point in technique that seems particularly difficult to remember. It is not enough in a passage like the following:



which allows of several good methods of use.

Two Sides to a Question

By GERTRUDE GREENHALGH WALKER

IN THE matter of harmony several problems have two aspects. The question, "What is the sub-dominant of a given key?" may be reasonably answered in two ways. Taking the key of C for illustration, the C is as "one" of C, G is as "two" of C, F is as "three" of C, and so on. The meaning under is applied by some theorists to the fourth note of the given dominant and is called sub-dominant, or under the dominant.



Each way of figuring is correct. The wise teacher presents both sides of the matter and lets the student reach his own conclusions.



THE ETUDE



THE FAMOUS OPERA HOUSE AT CAIRO, FOR THE OPENING OF WHICH IN 1871 VERDI WROTE "AIDA"

Aida

(AH-EE 'DAH)

A Love-Tragedy of the Nile Arranged for Presentation as a Reading at Music Clubs

ADAPTED FROM VERDI'S FAMOUS OPERA

By EDWARD ELLSWORTH HIPSHIER

I INTRODUCTION

SMALL PACHA (es-mel-ah-pash-ah), Khedive, and one of the most enlightened rulers of modern Egypt, was having built in 1853, and "La Traviata (lah trah-veh-ah-tah)," again at La Fenice, on March 6, 1853. These inaugurated what is commonly mentioned as the second period in the development of the master. Verdi had "arrived." "Rigoletto," "Il Trovatore" and "La Traviata," alone, would have assured immortality to any name.

In the fourteen years succeeding the appearance of "La Traviata," six new operas and a revision of his earlier "Macbeth" were heard. Then for sixteen years the great master rested, presenting no new theatrical works to the public.

Of the last and greatest period of his art, "Aida," first heard at Cairo on December 24, 1871 (two years after the time first intended, and with the still unannounced Egyptian women peeping from latticed stalls), remains the best fruit.

The plot of "Aida" is "a story of true love thwarted by destiny, betrayed by jealousy, yet triumphant in death." The setting is the Court of the Pharaohs, in the period of strife between Egypt and her neighboring and then powerful Ethiopia. It was suggested by Mariette Bey (mari-ette' bay), the great French Egyptologist, was written in French prose by Camille de Moline (ca-mille' duh mo-line) of the Opéra Comique (o-pay-rah co-mee-ah), and translated into Italian verse by Antonio Ghislanzoni (ahn-toe'-neo ghez-lahn-dzo'-nezi).

Verdi passed through a rather long apprenticeship, when, between 1839 and 1851, he created no less than sixteen complete operas, of which only "Ernani (ayr-nah-nah)" was destined for much international success or to survive to our day. Then, in the incredibly short period of five days, less than two years, "Rigoletto (ree-go-

let-to)" had its premiere at the theater La Fenice (lah fay-nee'-chee) of Venice, on March 11, 1851; "Il Trovatore (el trov-ah-tav-ray)," at the Teatro Apollo (tay-ah-ro ap-poh'-lo) of Rome, on January 19, 1853; and "La Traviata (lah trah-veh-ah-tah)," again at La Fenice, on March 6, 1853. These inaugurated what is commonly mentioned as the second period in the development of the master. Verdi had "arrived." "Rigoletto," "Il Trovatore" and "La Traviata," alone, would have assured immortality to any name.

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tone, no matter whether loud or soft must be supported by a bass note somewhat softer than itself and by color tones a bit softer still.

It must also be kept in mind that a gradual crescendo of a melodic phrase is accompanied by a proportional crescendo of the other voices or parts. This pro-

duces that beautiful, unison not only of legato but also of "swelling." Likewise, each phrase mounts higher to some climax phrase.

A full discussion of the pedal cannot be gone into here but a skillful use of the so-called syncopated pedal will result in a most fascinating effect, for our total com-

posite will be heard *en masse* and not as separate tones.

This study in "tone in fluid form" should open vast vistas of beautiful acoustic possibilities to the thoughtful and experimenting student. But let it always be remembered that the acquiring of a singing tone is only a means to a most beauti-

ful and coveted end. And may we not become concerned only with the scientific analysis of the singing tone, nor even make the singing tone more important than the song? For if our song, no matter how beautiful it may be, remains odd, the very object of our music making will have been defeated.

THE ETUDE

THE ETUDE

SEANS
No. 1

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS GIVEN ON NEXT PAGE
SUPPLEMENT TO THE ETUDE—MARCH 1929

The Songs of Frédéric Chopin

JULIUS FONTANA, pianist and friend of Chopin, left much valuable data about his great contemporary. His appreciation of Chopin's songs is unequalled in its understanding of the art of the composer. He says:

"Chopin in his *Sixteen Polish Songs*, identified himself so well with the Polish national character, that three or four of the oldest, which he copied out, at the time of their composition, for a few friends, became immensely popular, and without publication, rang from one end to the other of his native land, equal favorites in palace and cottage.

"Only when deeply moved by the beauty of national poetry, did he yield to the inspired desire of re-echoing those poems in tones, sometimes simple and gay, more often serious and melancholy. In this way he composed a great number of songs during the finest epoch of his life, from 1832 to 1844; but, unfortunately, the greater part of them is lost. For it was his custom to seat himself at the piano, with the book of poems open before him, and to compose during the enthusiasm of the moment. In spite of incessant entreaties, he continually put off writing them down for us. Sickness and death overcame him and only these few artistic gems remain, an insufficient, but yet a valuable memorial.

A "Nationalist"

"**I**T IS A REMARKABLE thing, that Frédéric Chopin, gifted with such exhaustless richness of melody, and new and original ideas, did not compose an opera. For is not all his music a complete expression of that national character which he drew in with his mother's milk and breathed out in tones from earliest youth upwards? An expression that embodied itself in his genius developed until it reached the highest point of artistic identity? A character so strong, that, although he lived so many years in France, and understood every turn of the language as perfectly as any cultivated Parisian, it is impossible to couple the French

tongue with his musical thoughts. For that language requires its own peculiar order of ideas and an expression of style and character to which he was not willing to bow. He never made the slightest attempt to write to any other than Polish words. He often regretted, with his friends, that the condition of the Polish stage at that time did not offer a fitting field for a trial of his powers. But the songs which are here presented to the musical public will give connoisseurs an idea of what Chopin might have accomplished in the popular and dramatic style had circumstances been more favorable to him.

A Growing Apathy

"**T**HE VALUE of these songs—their individual value, so to speak—cannot for a moment be disputed; those who study his works rarely content themselves with the title of admirers—they become Chopin-lovers; and their circle is a large one, one that is daily increasing. His exotic or ethereal Mazurkas, many of which seem to have been conceived in dreams; the Polonaises, to whose melancholy, noble measures knights and dames alone should tread, among the ruins of ancestral castles; the elegant waltzes, whose aristocratic dances should be chaperones at least—these poetic, romantic creations charm, not the initiated alone, but a large proportion of the uninitiated. Chopin is not merely the tone poet of musicians, he is also the poet of the people. For he drank inspiration at the pure spring of national song. And as all national lyrics are born of true feeling, in the hearts of some men, and since man's heart, be it Pole, Irish, Arab, or what race you will, is much the same at the bottom, so over the world, the composer who most closely unites his own to the genuine national voice will always find sympathizers in a wide and understanding class.

"These songs are then most interesting; not merely from a purely musical point of view, but as lyric blossoms of national tone poetry, stamped throughout with

Chopin's peculiar individuality. Several are written in the graceful rhythm of the Mazurka; they are all eminently singable; it is as though Chopin had turned his ear towards Italy while writing some of them; his well-known friendly relations with Bellini were not without an artistic influence on him; but we breathe the air of Poland and hear the voice of Chopin in them all.

"Perhaps among the finest are No. 1, simple, graceful, somewhat Styrian in character; No. 9, an expressive and noble melody-like melody; No. 11, a quick, mournful ballad; No. 12, a brilliant, passionate love-song, presenting uncommon chromatic effects; No. 14, of a tender, elegant, plaintive monotony of which one never wearys; and No. 16, the persuasive, charming Lithuanian song. The words are doubtless fine, in the original Polish, many having been written by Stephen Witwicki, whom George Sand praises as the equal of our Byron, and by Mickiewicz, the reading of whose poems excited Chopin to the composition of some of his finest piano-forte works. As much has been done for them in this edition, as was possible, since they passed through a German baptism, before donning their English dress.

"Much in Little"

"**T**HESE MELODIOUS songs are eminently worthy of popularity; they possess an ideal quality that cannot fail to charm. The greatest fault of the collection is that it is too small. But as Murillo would have been honored as a great painter had he never put another face on canvas than that of wondrous one of the 'Spanish flower girl' and as a single genuine poem will stamp a poet, these few songs sufficiently bear witness to what more Chopin could have done as a song writer. Intelligent singers, who understand the difficulty of selecting, even from the most valuable treasures, songs that are at once simple, excellent, and pleasing, will find these to possess all those qualities and, it need scarcely be added, poetry and originality besides."

Should Musicians Use Portraits in Advertising

By EUGENIO PIRANI

IT IS CERTAINLY a duty for an artist to keep in touch with the musical world at large and to know what is going on around him. Therefore I decided to consult this year's Musical Directory, which, besides a great number of useful addresses, contains many announcements of well-known artists. I thought the perusal would prove instructive and inspiring.

My eyes were first arrested by a whole page picture of a decidedly unattractive, elderly matron. I said to myself, "Why does this lady allow her picture to be so publicly exhibited?" This certainly is prejudicial to her own interest as it is liable to scare managers and public away. Let us read accompanying notice. This however was not so easy, as it was printed in a vertical line, like Chinese, perhaps with the view of arousing curiosity. I found that it would take too much time to unravel the unusual kind of print, so I soon gave up the arduous task and proceeded to the next announcement.

"**ARTIST OF RE-ENGAGEMENT.**" That sounds good. However, before re-engaging an artist one must first engage him or her. It would be like beginning with the second time. The young lady looked pleasant enough. I would not object to re-engaging her, but how about the first time?

How Much "American?"

LET US SEE further: "ALL AMERICAN PIANIST." Very patriotic, indeed! I am myself an American citizen, I love my country of adoption dearly and would do everything in my power to be of service to her; but she has nothing whatever to do with art. An artist can be "all American" but a very poor musician at that. This is not a recommendation. The girl's picture was lovely indeed. Beautiful American girls are no doubt the best looking

in the whole world; and I must own that if I would be given the choice between a homely foreigner and a charming American creature, even if not so prominent in art, I know to whom I would give the preference!

Too Much "Balditude"

LET US NOW turn the page. Alas! It is a totally bald-headed individual, filling a whole page. He may be an excellent artist, but goodness knows why he decided to have his shiny bald pate so ostentatiously displayed. This is surely not the most alluring part of his anatomy. He may be sure that the ladies will be frightened away. I would recommend him a wig!

I proceed now to a superabundant, superannuated lady, possessed of a pair of arms which would arouse the envy of a prizefighter. The rest in accordance. Dear Madam! You know very well, of course, that the fashion today. Better hide this enormous bulk. Less would be more! The announcement does not say if the voice is of the same magnitude as the limbs.

Another masculine picture looks so deprived of expression, so sheepish that without further investigation everybody would be convinced that this man does not harbor the smallest particle of genius.

And still there is also some danger in the absence of a picture. The notice may say a world of good about a singer, but how does she look? She may be a regular scarecrow. Better keep on the safe side.

The following page compensates for all previous disappointments. Here is a smiling young lady, whose dissonants also familiar. Even if she would not sing so exquisitely as she does I would enthusiastically clap my hands at her performance. That reminds me of a concert in Berlin some years ago. Several very dignified looking critics were present and we all waited for the

appearance of a young Viennese pianist. As she came out everybody was struck by her unusual beauty and charm. One of the critics with whom I was speaking exclaimed jocularly, "No matter how she plays, she will receive a good notice from me!" She played very badly indeed but the critic kept his word.

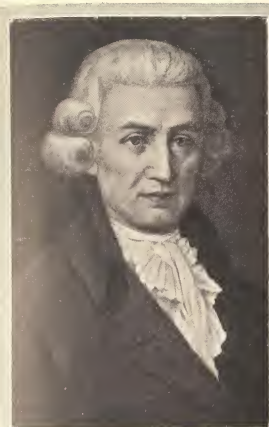
The next announcement is about a man with a tremendous mustache, more suggestive of imperialism and frightfulness than poesy and inspiration. I would be afraid to have him as a teacher.

Now comes a double picture, man and wife, both indifferent and dull looking. One would be too much, to say nothing of two.

The next picture of a man with no hair, crossed-eyed name unpronounceable, a repulsive sight! In all probability he fancies himself an irresistible Adonis!

The Futile "Puff"

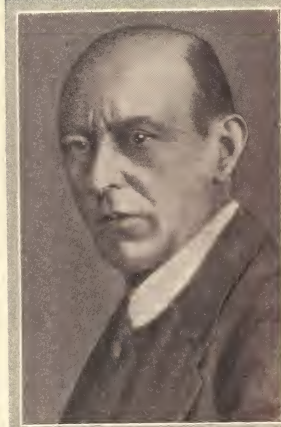
BUT, WHAT is the use of going further? This inspection has not proved in a single instance of any value. Who shall believe in all the glowing eulogies? If one should judge from the accompanying notices every one of these hundred and more artists would be a star of the first magnitude. One would expect information as to the choice of a teacher or of a performer, one would be at a loss whom to pick out and whom to reject, except perhaps—the bald pate! There must be some other way to get at the truth! Of course the reader has discovered this humbug is merely the writer's way of emphasizing that when one is spending good money in advertising, one should be very careful about wasting space on a photograph.



FRANZ JOSEPH HAYDN



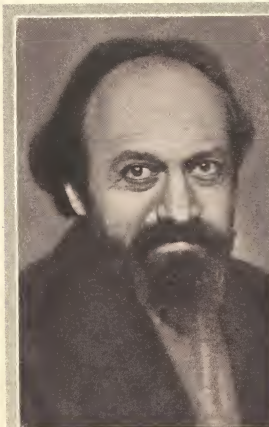
MARIA JERITZA



ARNOLD SCHOENBERG



GEORGE GERSHWIN



ERNEST BLOCH



VLADIMIR HOROWITZ

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHS

How to Use This Gallery.—1. Cut on dotted line at right of this page (which will not destroy the binding of the issue). 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures by means of the hinge on the fly sheet of a piece of music by the composer represented.

ARNOLD SCHOENBERG

SCHOENBERG was born in Vienna, on September 13, 1874. As a child and youth he studied the violin and the cello; but, except for a very brief period of instruction under Zemlinsky, the opera writer, his knowledge of musical theory is self-acquired. Among Schoenberg's notable early works are string quartets and songs. The year 1899 saw the birth of the string sextet *Verklärte Nacht* (Serene Night). In 1901 Schoenberg removed to Berlin as conductor at a theater known as the "Ueberritt"; and two years later he returned to Vienna to commence his career as a theory teacher. New string quartets and songs appeared during the next five or six years, and in these works a definite classicism in form is evident. Schoenberg's "modern" period commenced about the year 1909, a set of piano pieces, and the orchestral compositions forming his Opus 16, presaging the new Schoenberg—the prophet of atonality.

In 1910 he wrote his book on Harmony which has become famous on the continent and in England; and the following year he returned to Berlin to lecture on composition. *Pierrot Lunaire* dates from this time. In 1920-21 Schoenberg lectured in Amsterdam, Holland, thereafter returning to Vienna to busy himself with composition and teaching. One of the best biographies of this contemporary master is that by Egon Wellesz, published in 1924.

Schoenberg has conducted his own works at various times when they have been performed by famous European and English organizations.

MARIA JERITZA

JERITZA—whose mother-in-law, by the way, was the famous Blanche Marchesi—was born in Brünn, Austria, and commenced her musical training when very young indeed. She attended the Musikschule in her native town, later continuing the study of voice with a Professor Auspitzer. Her debut occurred in Olmutz, when she sang the rôle of *Elsa* in "Lohengrin." Her first appearances in the Austrian capital were at the Volkoper—the municipal opera; here she sang first in "Tannhäuser," the part of *Elizabeth* being assigned to her, and thereafter she appeared at the Volkoper in a series of operas of varying styles—gaining in this way a versatility which is scarcely the possession of every opera singer. It was during this period of her career that she created the title rôle in Richard Strauss' opera, "Ariadne."

In 1912 Jeritza became a member of the Hofoper, or Imperial Opera, in Vienna. After many other performances with the new organization, she again sang "Ariadne" in 1916. In 1921 she created the leading rôle in Erich Korngold's "Die Tote Stadt."

The triumphs which Jeritza's beauty, voice and acting have reaped for her in America are too well known to need comment here. Her first appearance at the Metropolitan Opera took place on November 17, 1921, when she sang in the aforementioned Korngold opera. Her newest success has been in Richard Strauss' "Egyptian Helen." Her autobiography, "Sunlight and Song," is entertaining.

FRANZ JOSEPH HAYDN

HAYDN, who was born in Rohrau, Austria, March 31, 1732, and died in Vienna, May 31, 1809, has been rightly called the first great master of the symphony. A precocious child, his musical training commenced in earnest at the age of eight, when he was taken to Vienna. At thirteen he composed a mass. During his middle and late years Haydn continued to study and practice assiduously—paying particular attention to the sonatas of C. P. E. Bach—and he became a highly proficient, if not a great, performer. His finances at this time were far from being in a flourishing condition, and he was glad of the opportunity (made possible by Pietro Metastasio, the Italian poet, with whom he was living) to become accompanist for the singing teacher, Porpora. From the latter he obtained considerable help in musical composition.

In 1761 Haydn entered the service of the famous Esterházy family as second Chapel-master, later becoming first Chapel-master. During the many years spent in their employ, he wrote an astounding number of compositions, including very many symphonies, quartets, clavier works and so forth. As his music became known, his fame rose rapidly, and he was soon highly popular, especially in England, whither he made several trips to conduct his own works. In 1797 Haydn composed the beautiful Austrian national anthem. The marvelous oratorios, "The Creation" and "The Seasons," were written when the master was nearly seventy.

VLADIMIR HOROWITZ

HOROWITZ was born in Kieff, Russia. His mother was a skillful musician, his father an engineer, and both parents took an extreme interest in all matters of artistic moment. After preliminary studies at home, the boy was sent to the Conservatory for a thorough musical training. At this institution, from which he graduated at seventeen, with high honors, he studied piano with Professor Felix Blumenfeld, a pupil of Rubinstein.

Mr. Horowitz's debut occurred in Khar-koff, after which he set out on his first tour. Until 1923 he played in various towns all over Russia, often being remunerated, during the war and post-war days, with groceries in lieu of money. During the season of 1922-1923 he played twenty-three times in the Russian capital, each time to overflowing audiences, wildly enthusiastic. In 1924 Mr. Horowitz went to Berlin, whence, after an appearance at the Blüthner Saal, he departed for a long tour throughout Europe and England. He has played with virtually all of the world's great orchestras and is hailed by critics as one of the greatest of contemporary virtuoso pianists.

Mr. Horowitz's American debut was made with the New York Philharmonic Orchestra. Later he carried out a highly successful American tour. In his playing the Russian temperament frequently shows itself—which is only another way of saying that into his playing is injected extreme intensity of mood.

ERNEST BLOCH

BLOCH was born on July 24th, 1880, in Geneva, Switzerland. Early showing distinct aptitude for music, he was placed under the guidance of the famous teacher, Jacques-Dalcroze. Later he studied with Théophile Ysaÿe, in Brussels, Belgium, and finally concluded his formal student's career with lessons under Ivan Knorr in Frankfurt. All these men were acknowledged masters, and from them Mr. Bloch obtained an education so thorough as easily to account for much of the immense success with which his work has met. During the season 1909-1910 he conducted concerts in Lausanne and Neuchâtel, sometimes also acting as guest-conductor when his compositions were played by noted European organizations.

In 1916 Mr. Bloch took up his residence in the United States, living at first in New York City where he devoted all his time to teaching and writing. Four years later he was chosen as director of the Institute of Music in Cleveland, Ohio. At present Mr. Bloch lives in California.

Among his outstanding writings are his *Symphony in C-sharp minor*, which has been very highly acclaimed by leading critics; his *Palmis 12, 14, and 22*, for voice and orchestra; "*Yarad*," a *Symphony* for orchestra and voices; the *String Quartet in B*; and, lastly, the recent prize-winning *Symphony, America*. He also was awarded a prize in the 1919 Berkshire competition, for his *Suite for Viola and Piano*.

GEORGE GERSHWIN

GERSHWIN was born in Brooklyn in 1898. His family had contained no musicians before him; and, indeed, not until he was twelve years old did the now-famous creator of the *Rhapsody in Blue* and other important works show any desire to learn to play a musical instrument or even to have anything at all to do with music. However, with the entry of a new piano in the Gershwin home, George became intensely interested in—perhaps modernist Writers would say, rather, "intrigued with"—the subject, with the result that a teacher was soon secured.

Mr. Gershwin's progress was phenomenal, entirely warranting his later study under such prominent teachers as Rubin Goldmark and Charles Hamblitz. At the age of sixteen he became a humble member of the staff of the Kenick music publishing company, his duties being to play the piano; for this he received fifteen dollars a week. At eighteen he was hired, at thirty-five dollars a week, to play for rehearsals of a Victor Herli opera, "*Miss 1917*."

In 1918 Mr. Gershwin was commissioned to write music for several important New York theatrical productions. In this line of activity he has ever since been rather continuously employed, and his scores are, in the main, entertaining and original. His *Rhapsody in Blue* dates from 1923; the *Concerto in F*, from 1925. The *Six Preludes for Piano*, in the *Style of Chopin*, are more recent.

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

A Significant Event in the World of Music

G. Francesco Malipiero, the eminent present day master composer of Italy, recently uncovered this extraordinary work and transcribed it expressly for *The Etude Music Magazine*.

Sonata

GIUSEPPE SARTI

Giuseppe Sarti was born in Faenza 1729 and died in Berlin in 1802. He was the author of a great many Operas. He occupied important positions in Copenhagen, Venice, Milan and St. Petersburg. He died on the eve of his return journey to Italy, after having achieved worldwide fame with his operas; but he is only known today through a few pieces that still are heard in the concert hall, above all by his aria "*LUNGI DATE BEN MIO!*" This present Sonata, never published before, is one of the few works for "clavicembalo" by Sarti, which have reached us, and in its form it comes very near to the Sonatas of Domenico Scarlatti. Grade 3.

Allegro

Musical score for 'THE ETUDE' on page 196. The score is written for piano and features a variety of dynamics including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The tempo is marked 'Andante con moto' with a metronome marking of 72. The score consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#).

Musical score for 'THE ETUDE' on page 197. The score is written for piano and features a variety of dynamics including *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The tempo is marked 'Andante con moto' with a metronome marking of 72. The score consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#).

One of the loveliest melodies
ever written. Grade 4

SLOW MOVEMENT

Andante con moto M.M. ♩ = 72 from "UNFINISHED SYMPHONY"

F. SCHUBERT

This is the work which in its brilliant complete form is so widely heard at concerts and over the radio, Grade 7.

FIVE THEMES FROM THE FAMOUS RUSSIAN RHAPSODY

EDOUARD HESSELBERG
(D'ESSENELL)

A la polonaise

quasi tromba

First system of musical notation for 'A la polonaise' in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (f) dynamic.

Valse zingaresque

a tempo

Second system of musical notation for 'Valse zingaresque' in 3/4 time. It includes dynamics like *ff* (fortissimo) and *mp poco rit.* (mezzo piano, slightly ritardando).

poco ritard.

Third system of musical notation for 'Valse zingaresque', continuing the melody and bass line with a *poco ritard.* (slightly ritardando) marking.

fa tempo

Fourth system of musical notation for 'Valse zingaresque', featuring a *fa tempo* (return to tempo) marking and a forte (f) dynamic.

fa tempo

Fifth system of musical notation for 'Valse zingaresque', continuing the piece with a *fa tempo* marking.

fa tempo

Sixth system of musical notation for 'Valse zingaresque', featuring a *fa tempo* marking and a forte (f) dynamic.

Tempo di Bolero

Seventh system of musical notation for 'Valse zingaresque', marked *Tempo di Bolero* with a forte (f) dynamic.

THE ETUDE

THE ETUDE

cantando

First system of musical notation for 'THE ETUDE' in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a *cantando* (singing) marking.

sopra

Second system of musical notation for 'THE ETUDE', featuring a *sopra* (above) marking and a piano (p) dynamic.

poco rit.

Third system of musical notation for 'THE ETUDE', featuring a *poco rit.* (slightly ritardando) marking.

Allegretto grazioso

Fourth system of musical notation for 'THE ETUDE', marked *Allegretto grazioso* (lively and graceful).

poco a poco accel.

Fifth system of musical notation for 'THE ETUDE', featuring a *poco a poco accel.* (gradually accelerating) marking.

poco a poco accel.

Sixth system of musical notation for 'THE ETUDE', featuring a *poco a poco accel.* marking and a forte (f) dynamic.

Triste moderato

Seventh system of musical notation for 'THE ETUDE', marked *Triste moderato* (sad and moderate).

il canto agnora

Eighth system of musical notation for 'THE ETUDE', featuring a *il canto agnora* (the song is unknown) marking and a piano (p) dynamic.

Molto animato

From a new set of very interesting
Plantation Tunes, Grade 84.

MAMMY'S LULLABY

Andante sostenuto

N. LOUISE WRIGHT

In modern style. Original
and melodious. Grade 4.

DAPHNE

R. S. STOUGHTON

Moderato

Andante con moto

A graceful study piece. Grade 34.

COURTLY MINUET

STEPHEN HELLER, Op. 125, No. 2

Con moto scherzando M. M. $\text{♩} = 132$

THE ETUDE

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

TIME'S END

"IF I COULD LIVE A THOUSAND YEARS"

Words and Music by JAMES FRANCIS COOKE

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Text and Arrangement by E. A. BARRELL

IN THE VALLEY

British Copyright secured
L. van BEETHOVEN, Op. 27, No. 2

* Because of the long vocal phrases of this song, frequent use of "catch breaths" is advisable. A "catch breath" is a rapid, imperceptible inhalation. E. A. B.
Other Music Sections in this issue on pages 161, 193, 239.
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sun, Where-as now all is misty grey in our
val-ley here. For Thee I wait, Wilt Thou ap-
pear Ere the night's swift course is run?
Now the moon ris-es sweet, the eve-ning to greet.
O love, what e'er be-tide, Fate's al-le-giance
ne'er I'll own,

mf *enfatico* *cresc.* *più mosso* *marc.* *ff* *molto* *espressivo e sempre dim.*

poco rit. *col parte* *poco accel.* *cresc.* *a tempo* *dim. e rit.* *mf* *a tempo* *accel. e cresc.*

With Thee at my side. Far a-way on the
moun-tains fad-eth the sun, And the grey of our vale has
turned to dul-ler tone; Oh haste, my own!
See how the moon-light beck-ons lov-ers to
stroll e-late. Mys-tic moon, I wait,
wait, Sweet moon, wait.

mf *dolce* *ten.* *rit.* *a tempo* *mp* *a tempo* *cresc.* *cresc.* *carezzevole* *molto espressivo* *ten.* *dim. e rall.* *pp*

OUR CONQUERING HERO

Marziale M.M. $\text{♩} = 108$ MARCH
SECONDO

WALLACE A. JOHNSON

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THE ETUDE

OUR CONQUERING HERO

Marziale M.M. $\text{♩} = 108$ MARCH
PRIMO

WALLACE A. JOHNSON

Transcr. for Organ by Edward Shippen Barnes

Ch. to Ped.

Ch. to Gt.

Andante moderato

THERE IS A GREEN HILL

THE ETUDE

C. GOUNOD

THE ETUDE

MARCH 1929

Page 209

espress.

Manuals

Pedal

Gt.

Gt. to Ped.

Sw. (or Solo)

dim.

Ch.

Gt. to Ped. off

dim.

cresc.

dim.

poco ril.

a tempo

cresc.

dim.

p

cresc.

r.h.

Con moto

Gt.

Gt. to Ped.

Add. to Ped.

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One of the fine old classics.
Edited by Otto Meyer
Andante

ARIA

FRANZ TENAGLIA

THE ETUDE

THE ETUDE

EDUCATIONAL STUDY NOTES ON MUSIC
IN THIS ETUDE

By EDGAR ALDEN BARRELL

Charmante, by Frederic Grooten.

The pedaling of this mazurka is a big difficulty and must be studied carefully. Practice it without playing the piece at all, simply counting. Throughout much of the first section the *acc.* and *dim.* are stressed or emphasized. The middle section is in C minor; and in measures 1-3 of this section the left-hand part should be brought out clearly, while the triplets in the right-hand part are much less accented. This same effect occurs later.

Adat is a very popular key indeed—partly, we suspect, from the fact that it has considerable richness and sonority without containing too many flats for the ordinary player to comprehend.

Sunshine, by Percy Milton.

Percy Milton is one of the foremost English composers of the present day, and he is especially known for his excellent piano compositions. The present composition is in a light mood and amply justifies its brilliant title.

Whereas the first theme is transposed an octave higher, commencing with the ninth measure, in the course of this section the left hand has a chance to "sing" several measures of very lovely melody. The triplets of the final section are admirably suited to their purpose.

The Skaters, by Ludwig Renk.

The skaters is an airy piece that frequently requires the hands to be crossed—not a difficult art for the player to do and one who can even persuade his hearers that he is a highly skillful skater who can do one of the "tricks" that the great virtuosi do.

In the B-flat section the right hand plays the melody. "Adorosa" means "dearly." One English adjective "adorosa" closely approximates the Italian word in appearance. (In Elizabethan times the noun "ador" ("adorer") was in common parlance.)

The eighth measure of *The Skaters* is entirely delightful; considerable artistry is needed to play these few measures well.

In a Rose Garden, by Montague Ewing.

Here is an analysis of Mr. Ewing's extremely melodious and attractive piece.

Section A: 16 measures in A major (relative minor).

Section A': (as before).

Section B: 12 measures in F major, preceded by a two-measure interlude.

Section A': (as before) very much like repeated notes in accompaniment, as you can tell by studying his famous symphonic work *Adorosa*.

After these G minor sections, we have material in A major which appears to be even more typically Russian than any of the rest of the piece.

Next comes B-flat major, and then a return to the original key, G minor. What a smooth succession of keys!

There is ample chance in this number for intelligent interpretation.

The left-hand chords in the B-flat section must be broken evenly—from the bottom to the top.

Mammy's Lullaby, by N. Louise Wright.

N. Louise Wright is one of the really outstanding composers and teachers of the State of Missouri. She has for some time directed an immense success the piano department of Swinney Conservatory of Music at Central College, Fayette, Missouri.

The present example of her work is definitely original and likable.

After an eight-measure introduction the theme enters in the right hand, and is a series of descending major thirds in the left hand as accompaniment. These thirds are excellent but must be played very softly and very smoothly, to obtain the best effect.

There are no pianistic intricacies in this lovely sketch, but the interpretation is not at all easy.

Daphne, by R. S. Stegman.

Here is a whole charming set quite suitable for piano composition by R. Spaulding Stegman, of Worcester, Massachusetts, one of THE ETUDE.

It is the common "three-part" form (A-B-A') and contains the customary introduction and coda.

In measure 5 do not let go of the right-hand line in order to play the quick notes that are part of the accompaniment.

The middle section of *Daphne* is admirable and builds up to a telling climax, and the four measures preceding the return of the first theme seem particularly happy. The cross rhythm in the middle section will not bother those who have been correctly taught in the matter.

Courty Minuet, by Stephen Heller.

Each tone in the right-hand figure should stand out as clear as a crystal. Study it staccato, and in the final measure, in the eighth, put only a piece of diamond paper. In the eighth measure—note counting the repetition of the first sixteen measures—there is a sudden drop from the bold bright force of the preceding measures. The three "P"s in the right hand are important tones, melodically leading into the next phrase.

This short minuet is one of the finest "technic builders" in existence.

(Continued on page 261)



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Ivers & Pond PIANOS

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The SINGER'S ETUDE

Edited for March

By D. A. CLIPPINGER

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

The Vocalist's A-B-C

THE TRAINING of singers has long been largely a matter of voice culture, and the aim of all voice teaching is to produce a beautiful voice. Though the richness of this cannot be questioned, a moment's thought should make it clear that the voice is not the singer; it is merely the instrument upon which the singer plays. If the voice is to produce beautiful music it must be played upon by a musical mentality. Yet in a large percent of voice teaching, scarcely any attention is given to musicianship, with the result that the student's singing shows little working acquaintance with the material of music. He is hampered, handicapped and filled with uncertainty by rhythm, melody and form.

No play of imagination can be allowed in such a condition of mind, and this in itself accounts for a large amount of mediocrity. Though the student may have a good voice he is decidedly a stranger and ill at ease in the tone world. The attitude that once the voice is developed the rest will take care of itself is wrong and must be changed. It is the work of the teacher to change it.

Training for musicianship should appeal to all students of singing as a saver of time and money. The ability to read readily at sight is but one of the advantages resulting from such training. A good sight reader knows a song by the time he has gone through it twice. The poor reader rarely feels sure of himself. If he misses a note he has to be helped to find it. If this element of musicianship is insisted upon it will add immensely to the freedom, the safety and security of singing. The old Italians attached so much importance to sight reading as a factor in becoming a good singer that they would not accept a pupil until he had mastered it.

The beneficial effect on singing would be tremendous if we could utterly destroy the old idea that the three things necessary to good singing are voice, voice, voice. Voice does not sing. Musical intelligence sings. If one is musically intelligent he will make almost any kind of a voice sound well. Once, when the writer was quite young, he heard an excellent pianist play an execrable piano in a concert hall in a small town. It was a final proof that the music is in the man, not in the instrument.

Lack of Experience—Lack of Vision

NOT TO GRASP the full meaning of what he is undertaking is no discredit to a student. It is the usual condition of one beginning the study of a subject with which one is entirely unfamiliar. Unless he is made to understand clearly what it means to become a musician and experience music through the voice he is likely to have a warped, superficial idea of it which will affect his entire study. Perhaps if he is made to understand that learning to sing is an undertaking worthy of the best efforts of anyone, no matter how gifted, he will take it and himself more seriously.

At any rate, this is worth thinking about. How to induce students to study in a way to achieve the best results is a problem to which all teachers should give their best thought. That voice teachers should study in this way is known full well by the majority of them having but one lesson a week. To train the voice and to develop a musical mind with thirty minutes a week would require more time than the average life of the singing voice.

With one lesson a week, in this world filled with the distractions of modern civilization, it is difficult to keep the student interested. He loses the spirit of study. Then he loses heart and discontinues his lesson. Who might have been a good singer is lost for no other reason than that conditions of study were wrong. If students could have three lessons a week it is altogether likely that good singers could be made of them all.

The Commercial Element

CLOSELY connected with this difficulty of financing a musical education is that of forcing young singers into public performance long before they are ready. From the standpoint of the educator this is hardly the logic of it that one cannot be in two places or conditions at the same time. Once the student has had a few appearances before the public he automatically becomes a professional. Then the thought of going back to the amateur class is actually repugnant to him.

Every singer should be made to understand that he must be a student as long as he lives. This does not mean that he must necessarily always be with a teacher. Though, if he is a concert singer, he must do well to keep in close touch with a good teacher and submit his work to him at intervals throughout his career. In any case he must preserve the habits of the student. He must be in the spirit of study. The moment this leaves him he will cut contact with the world and might as well leave it, for his usefulness is at an end. Student is safe. The desire to know will lead him into all truth.

AN OPINION which seems reasonable, once it is voiced will often spread like a wildfire and become finally a general conviction. Such is the origin of many of our beliefs.

This is often brought to mind by what we hear concerning vocal practice. The opinion which seems to be a sound conviction with many is that, as soon as the student begins the study of voice culture he should give a reasonable amount of time every day to it. It is the usual condition of his progress is not satisfactory his practice is ineffectual and he is urged to greater diligence.

Now it may be considered unorthodox, but to say, however, to hold the belief that the student's lack of improvement

is due to lack of practice rather than to lack of it. Notwithstanding, such is often the case. Vocal practice is something entirely different from piano practice. The scale of the piano is fixed, each pitch is established by the builder, and the student must learn to put his fingers on the proper keys. But the vocal instrument must be played with ideas, not hands, and the student must create both the pitch and the quality of the tone at the instant he sings it.

The vocal instrument is so constructed that it can express the entire range of human feeling; therefore the range of expression may produce any kind of tone from good to bad. This means that if one would produce a beautiful tone he must first have in mind a definite concept of

The Human Instrument

beautiful tone. It is not going too far to say that beginners never have it. One of the important factors in voice training is forming the perfect tone concept, and usually a few years is required to accomplish this.

When the beginner practices he is trying to express his concept of tone; but his concept of tone is still imperfect. The tone he is producing is not the one he has in mind. He is trying to develop. However, the student is persistently working to acquire a wrong one? Either through imitation or explanation he must learn what the concept of the pure singing tone is, and he must hear this tone mentally as a definite

A Longer Period of Preparation

THE NEED to earn a living often causes singers to begin teaching long before they are adequately prepared. The pure, singing tone, so absolutely essential to good teaching, cannot be acquired suddenly. A student rarely has any practical idea of it in the beginning, and it is something one cannot work out alone. It must be done under the ear of a teacher who knows, and sometimes several years are necessary to establish it. A great many begin teaching before this is completed and consequently pass on to their students the imperfect concept of tone. This is the cause of much of the imperfect quality we hear among singers. A voice teacher is no better trained than his ear. His ear is his taste and his taste is all he can possibly demand of his students.

We should all be very alert and urge, perhaps the word *must* might be used, that those who expect to teach should give themselves the best possible training before beginning the important work of teaching. It is an imposition, at least, to fasten imperfections on students at a time when they are unable to defend themselves. If we could succeed in getting all prospective teachers to give themselves ample preparation we should see a marked effect on singing in the years following.

In voice teaching music must be learned by experience, for the teacher will never find a voice exactly like his own. He must learn by actual work with students how to handle the endless number of different voices and individualities. A formula never succeeds. It might succeed with one voice, if the particular voice that needed that particular treatment should arrive. For all others it would be a failure.

All day long the teacher must be forming judgments. Every word, consonant, the delivery of every word, phrase, the mood, contrast, unity, proportion—in fact, everything included in the interpretation of the song—must pass under his critical ear and be judged. This is the way standards are established. The value or validity of the teacher's judgment depends entirely upon the soundness of his own. Incomplete training is followed by imperfect judgments which are passed on from one to another in an endless chain. We need to have our concepts standardized. Some, if fancy, are a trifle elastic. At any rate courses leading to teachers' certificates should be broadened and the time extended. This also would improve the grade of singing in the next few years.

WE ARRIVE at definite expression only through words. Through the action of the intellect in reading a poem, our sensibilities are affected and we feel. There is no definite expression of ideas in tone combinations and progressions. The nearest music can come to definite expression is to create, or awaken, a feeling or mood.

Making a song is associating a poem with appropriate music, music which induces a mood similar to that of the poem, each supplementing, strengthening, intensifying the other. When this is done the song will possess that vital spark, that indefinable something, which will make it live.

It is not difficult to determine whether or not a song is well made. Study the poem carefully until thoroughly assimilated. Then study the music. If they induce the same mood, if each seems dependent on the other, if they work better together than they do apart, the song is well made. If they fail to do this or seem to be in opposition, then the composer has not succeeded in translating the mood of the poem into music, and the song is not perfect.

It is interesting to note the unerring skill displayed by the great song writers in the blending of music and poetry. Let us take a single example from Schubert's "The Wanderer." The story is of one who, like the wandering Jew, is condemned to wander forever in search of home and friends. The feeling awakened by the poem is that of sadness, longing and despair, an endless striving for the unattainable. The song begins with a prelude of six measures, in which the idea of unrest is shown by a constant repetition of triplets in the right hand against a sullen, somber accompaniment of the left hand. The next twenty-two measures of constant motion, the harmony of ten being full of unrest, during which the Wanderer says:

*I wander on with pain and care,
I wander on with pain and care,
I wander on with pain and care,
I wander on with pain and care.*

But the next answer is the echo "Where?" Throughout the twenty-two measures the feeling of longing, yearning, without hope, ever striving, is maintained. In the next measures, "The sun to me seems dim and cold," the feeling is of utter despondency. The motion ceases. This, of course, is in the minor mode. Then the third stanza of the song is heard. The music is made more cheerful by a few measures in the major mode. But the feeling of sadness soon returns, and at the words, "I seek in vain," the accompaniment answers with a minor chord.

A bright picture follows this in the words:

*That land, that land, so fresh and green,
Where richest roses may be seen.*

The Human Instrument

(Continued from page 212)

mate entity. Before he has this practice is as likely to harm as to benefit. Beginners often come with bad habits of tone production. The most common of these is a rigid throat. This has become a fixed habit and appears automatically. If such a one is told to practice every day he will fasten the habit more firmly upon himself rather than get rid of it.

It is a serious mistake to allow such a habit to practice alone. Here is a wrong habit that must be replaced with a right one, and the student does not know how to do it. Therefore, no practice shall be done without the teacher's supervision until the student understands how to work at it alone.

This Schubert puts in a major key with a bright, jovial six-eight measure which continues until, with an agonized cry, he says, "O land where art thou?" at the beginning of which the accompaniment has an augmented sixth chord to intensify the mental anguish. After a short interlude the accompaniment once more takes up the motion in triplets to the words, "I wander still in pain and care," and continues until the words, "A spirit voice doth whisper near," at which the melody and accompaniment are in unison. At the words, "There where thou art not," the accompaniment has a chord of the fifth and augmented sixth full of unrest, lacking all of the elements of repose. Here Schubert shows with a single chord all of the restlessness and yearning of the wanderer.

As Brook To Bed

THROUGHOUT the entire song every shade of feeling suggested by the words has its counterpart in the music. It would be exceedingly difficult, if not impossible, to find a song in which there was more perfect union of words and music, the music supplementing and intensifying the meaning of the words. The result is one of the greatest of songs.

It must not be supposed that Schubert worked this out mechanically. It is not likely he gave it a thought further than to put on paper what occurred to him. His musical organism was so sensitive that it responded to every shade of feeling, every poetic suggestion, with appropriate music. Schubert's whole life was music. Thoughts came to him clothed with music. If he read a poem music accompanied it, and he had to have it. It was there whenever he wanted it and in perfect form. Wagner said that, when writing the poems of his great music dramas, the music came to him as he wrote the words. When the music was finished the music was practically composed; it was after that largely a matter of copying. It is said of Mozart that once while in a room he was suggested to him, and he wrote it down. It was the same theme from which he developed a complete sonata, retaining it in memory and copying it the next day.

The difference between genius and talent is that genius receives his ideas in perfect forms which need only logical development while talent gets them by a process of pruning and remodeling.

The Schubert was a great genius no one doubts; otherwise he could not have produced such an enormous number of compositions in so short a life. His songs alone number over six hundred, and the accompaniment answers with a minor chord.

So versatile was he that he could set a poem of Goethe or a laundry bill to music with equal facility. It is said that, had he lived, he would have set the entire literature of Germany to music.

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Manual Organs

By EDWIN HALL PIERCE

PART II

play a few pieces for them after church was out.

This proved to be very opportune and agreeable to the lady organist, as she had been wishing to get away early; so she not only consented to my playing the organ, but asked me if I would take her place at the last hymn and the postlude. Just before she took her leave, what my surprise was to see her step to the console and draw up her way out she explained with a kindly smile: "I have left the stops properly set for hymn playing." (1) If I deduced from this that she played all hymns alike, no matter what the sentiment, Sunday after Sunday and year after year, probably we would not be far from the truth. To be sure, the organ was a small two-manual, yet large enough to admit of all sorts of variety needed in church use.

Combination Pistons

COMBINATION PISTONS, while an adjunct of immense value in modern organs, present an added danger to the organist in the risk of falling into a rut. Properly they should be used for emergency changes where there is no time to manipulate the stops by hand, and never used to make the place of good brain work. The smaller the organ, the more need to investigate personally all stop combinations which have any possibility of being useful. Only the smallest fraction of these could be placed on pistons, at least at the same time.

Names and Sounds of Stops

SUPPOSE I were seated at a moderate-sized two-manual, and had before me a piece written for a three or four-manual, in which numerous stops were called for which my organ did not have—organ, say, as an extreme case, which no I was determined to play this piece; what would I do? The problem is not so treacherous as it may seem. Disregarding the literal directions for registration (except so far as they might serve), I would study the piece from a purely musical point

of view; notice where the loud and soft places were, and where there were great climaxes; where solid masses of tone were demanded, and where solo work was demanded, and where solo work was demanded.

In the latter case, I would consider what kind of tone best fitted the musical matter and try not to make the mistake I have heard some organists make of giving a light and agile high-bling music to the oboe when the flute tone would be more appropriate, nor, on the other hand, an expressive and sentimental melody to the flute. I would so speak, give myself into the composer's place and ask the question: "Here is a piece of mine which I would like to make sound well on this two-manual organ. How shall I best manage it? The answer has absolutely nothing to do with the way it is played in a four-manual." If my ideas still remained a little nebulous, then I would commence practicing it with some rather commonplace and conventional registration, and place and improvement (which I would be eagerly alert to discover) should suggest themselves.

Listen! Listen!

PIECES having an important obligatory part for chimes or celesta I fear I should rather pass up, but, barring these, I am sure that there is no good organ piece of real intrinsic musical content which a capable organist may not make at least instrument anyway; consequently there is use to try. This is far from the truth; there are untold riches if he will but search for them.

Courtesy of The Diapason.

(Part III of this interesting article will appear in the April Etude.)

Pedal Pointers

By HELEN OLIPHANT BATES

To have effective pedal work it is essential to have shoes with low heels, medium toes and medium soles. Solid toe and heel work cannot be accomplished with high heels and extremely narrow toes; thin soles do not give sufficient support in heavy passages, causing fatigue to the muscles of the feet, and heavy soles are not pliable. Rubber heels or soles should not be worn at the organ because they prevent the feet from sliding quickly and easily.

After seeing that the feet are properly clad, the next step is to put them in place and keep them there—this does not mean curled up under the bench or hanging around anywhere on the pedal-board. When not using the swell-box, crescendo pedal, or other appliances manipulated with the pedal-board, fairly well up in contact black keys, left foot slightly behind the right.

When the feet cross, the left foot is still held behind the right. This makes the right foot cross over the left or the

Good organists use the toes and heels with equal frequency. Alternate toes are often used, especially for passages in the center of the keyboard. Alternate heels are not often used, but occasionally they are useful, for several notes only, in rapid passages where the use of the toe would throw the foot into position and the heel is more often used preceding or following the toe of the same foot. This alternate toe and heel work is the best method of pedaling passages at some times of the keyboard.

The flat part of the sole is used where it is necessary to play two successive black notes with the same foot. This may be done in either of the following ways:

1. By placing the sole of the foot over the two keys and pressing first with one side of the foot and then with the other.
2. By sliding the entire foot so that both notes can be played with the center of the foot. The outer edge of the right foot will be raised in ascending, the inner

(Continued on page 215)

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By HERBERT ANTCLIFFE

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The records which the Bible provides refer to but one nation and that by no means the most highly developed in this particular matter. The Greeks took the hymns which their fathers had sung on various religious occasions, many of them much more rhythmical and possibly even more metrical than the Jewish psalms. Pausanias who lived in the second century of the Christian Era and wrote on the antique religions of the Greeks says that the most important and continuing features of their rites, which included a large proportion of hymn singing, was the rhythm. The hymns of the Rig Veda, the Hindu sacred books, are equally old.

Tunes, as we know them now, scarcely existed, but one must remember that in primitive music that which is of great importance is not the order of the notes so much as the length of time they are sustained and the position and recurrence of the accent. Every city in ancient Greece and Italy had its collection of notes in which these hymns, along with details of the movements, often so developed as to become dances, were inscribed. Pindar, Tacitus, Plutarch, Athenaeus and others



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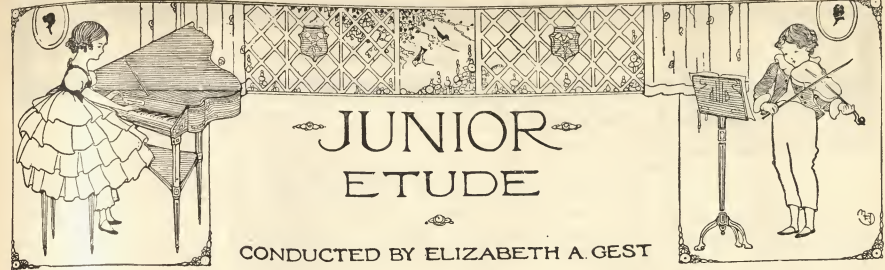
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??? ASK ANOTHER ???

- For what was Guido d'Arezzo famous?
 - When did he live?
 - What is the leading tone in the key of C sharp minor?
 - Give an augmented fifth from F sharp.
 - Who wrote "Parsifal"?
 - How many flats in the relative major of F minor?
 - In what city was the first opera house built?
 - What is an aria?
 - What does a double dot do to a note?
 - From what is this taken?
- 

One Hour's Practice

By SIDNEY BUSHELL

PATIENCE lounged in from the room where she had been practicing and glanced at the clock: "There, I've practiced a whole hour. Now I can go out to play!" "Did you practice a whole hour or just send an hour at the piano?" asked Daddy. Pauline looked blank. "Don't look so puzzled," he said, smiling at her expression. "I just want to tell you that there's a whole lot of difference between the two things. Ten minutes real practice, with your mind fully occupied with what you are trying to accomplish will do you far more good than a whole hour at the piano just because you are supposed to do it."

"Well, Daddy, I was awfully surprised to find the hour was gone when I came in to look at the clock."

"Ah, that's better! It's a sure sign that your mind is full of your work when the time slips by that way, and that's how to make progress. Now you can run out and enjoy your play with the knowledge that you have another hour's real improvement in your fingers."

"I never thought of that, Dad, but it's great, isn't it?" She ran out singing gaily.

ONCE UPON a time there were two little birds, and they sat together on a telegraph wire, very cold and very hungry. The snow shook its dust bags down on them in little spurts and the wind curled up the ends of their tail feathers. The first little bird gave a chirp. "Oh dear," said he, "I wonder if this snow will ever stop up their heads again!"

The other little bird puffed her feathers around her throat and said nothing.

Then the first little bird began again, "Sister bird, I think I shall go out into the world and look for Spring. Can you tell me where Spring is?"

The other little bird blinked one eye and lifted one claw from the telegraph wire. But she was very cold and very laugry. "Dear, dear, don't ask me!" she said. "Ask the frozen Brook."

So the first little bird swooped from his perch and lit on the thin ice of the frozen Brook. He pecked softly once, twice, three times. "Hello!" came a shivery voice from below.

"Oh, little frozen Brook!" chirped the bird. "Tell me, where is Spring?" But, though the first little bird listened with all his might he heard only a faint sound that seemed to say, "Away, away!"

Now the other little bird saw her little brother scratching and scraping away on the frozen Brook she flew down to help him. And, as she flew through the air, she seemed to hear, dim and distantly, something that called, "I am Spring. I am Spring!"

"Brother, brother!" she called. "Listen!" So little brother mounted up, and to gether they heard that far away calling.

Then their wings stretched out and their little hearts began to beat, and away they went over the snowy hills, over the frozen brooks, over the bare trees, on and on, always on and on, toward the Voice. And the great North Wind tried to roar above the Voice, and the hissing Rain tried to drown it out. But still they could hear it faintly call. One day the first little bird saw a bright blue color, but, when he swooped down, alas, it was only a tiny flower! Then the second little bird saw a sparkle, but, when she hovered near, alas, it was only a fast-falling brook!

Then one morning a wonderful thing happened. When the first little bird woke up a Voice, very close, was saying, "I am Spring! Come to me!"

And when the second little bird opened her shining eyes, the first thing she heard was, "I am Spring! Come to me!"

So the first bird flew and the second bird flew, and the Voice became louder until suddenly they saw great sunny clouds and little children dancing on the green grass beneath them. And right in their midst was an organ grinder with an organ that laughed and chuckled and sang in the merriest voice they had ever heard, saying over and over:

Dance and sing
In a ring
I am Music,
I am Spring!

So the first little bird sailed down, and the second little bird sailed down, and they fluttered over the heads of the children trilling and warbling to each other:

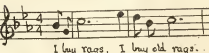
Here is Music,
Here is Spring!



The Rag Man

By OLGA C. MOORE

I used to be afraid to hear The ragman on the street, But since I'm learning music I call his tune a treat.



I lay tugs, I lay old rag.

I found the tones; they sound like this, All in a minor key. The children mock him, for he sings With nasal quality.

The Ink Spot

By ETHAN W. PEARSON

RECENTLY I was hearing and the same old mistake was still recurring near the end of Jessie's solo. The cause of it was hurried work at the beginning, entirely contrary to teacher's advice, and Jessie could not seem to master the passage.

Today teacher had hopes of hearing it better played, as Jessie arrived all smiles and enthusiasm, but the enthusiasm was all for the new dress that she was to wear at the recital. And sure enough, toward the end of the piece, out came the same old mistake. Then he said, "Jessie, if you should get a big splash of ink on your new recital dress, right where everybody could see it, would you want to play and have everybody see it?"

"No, I wouldn't," she answered.

"But," continued her teacher, "if you knew that some preparation and a little extra work would remove the spot, you would remove it, wouldn't you?"

"Surely I would, if I could!"

Well, that ugly old ink spot of a mistake at the end of your piece can be removed if you follow my directions. It is more important to have the piece played well than to wear a nice dress. Of course, we want you to look your best, but it is more important to sound your best. You know real music lovers always listen to music with their eyes closed, anyway."

"I suppose that's right," answered Jessie. "I'll practice it so well that I can play it ten times without a mistake at my next lesson."

"All right, Jessie, I am sure you will, and there will not be any sneaky ink spot in it, either."

Wagner
Walkire, And Siegfried, Götterdämmerung, Rheingold, Not to forget Die Meistersinger, Even remember Lohengrin, Rienzi, Tannhäuser, and Parsifal.

Choirmaster's Guide

FOR THE MONTH OF MAY, 1929

(a) In front of anthems indicated they are of moderate difficulty, while (b) anthems are easier ones.

	MORNING SERVICE	EVENING SERVICE
FIRST	PRELUDE Organ: Allegretto.....E. Comette Piano: Languishing for Home.....A. Joad Te Deum in E-flat.....Stuats	PRELUDE Organ: Prayer and Credo Song.....Lacey Piano: Confession.....Mendelssohn Magnificat and Nunc Dimittis in D.....Kinder
	ANTHEMS (a) The Omnipotence.....Schubert-Felton (b) Awake, Put on Strength.....Sheppard	ANTHEMS (a) The King Shall Joy in Thy Strength (b) Hark, Hark, My Soul.....Clark
	OFFERTORY Jesu, Lover of Our Souls.....Hope (R. solo)	OFFERTORY Come, Gracious Lord.....Marks (Duet for S. and T.)
	POSTLUDE Organ: Festive March in A.....Erb Piano: Pilgrims' Song.....Machella	POSTLUDE Organ: March in G.....René L. Becker Piano: Entry of the Procession.....Schneider
TWO	PRELUDE Organ: In the Shadow of the Old Trees Piano: Morning Song.....Mendelssohn (Op. 62, No. 4).....Mendelssohn	PRELUDE Organ: Elegy.....Lacey Piano: Andante Religioso.....Lautenschlager
	ANTHEMS (a) Blessed is Everyone.....Hopkins (b) The Silent Hour.....Galbraith	ANTHEMS (a) His Almighty Hand.....Hamblin (b) How Beautiful upon the Mountains.....Spinney
	OFFERTORY O Lord, With Weary Hearts We're Yearning.....Engelmann (S. solo)	OFFERTORY I Think When I Read That Sweet Story Of Old.....Laney (A. solo)
	POSTLUDE Organ: Grand Chorus.....A. Becker Piano: Theme from the Andante of the 5th Symphony.....Tschakowsky	POSTLUDE Organ: March from the Flowers.....Hinder Piano: Apotheosis.....Gounod
NINE	PRELUDE Organ: Romance in A.....Lievraux Piano: The Convert Bell.....Vaideman	PRELUDE Organ: In the Stillness.....Kohlmann Piano: Day's End.....Prutinsky
	ANTHEMS (a) O Praise the Lord.....Marks (b) On Our Way Rejoicing.....Stuats	ANTHEMS (a) Lord of Our Life.....Timinides (b) Now the World.....Handel-Barrell
	OFFERTORY He Shall Feed His Flock.....Jones (Duet for S. and A.)	OFFERTORY Acquaint Now Thyself with God.....Riker (T. solo)
	POSTLUDE Organ: Petite Marche.....Dubois-Rogers Piano: Marching to Peace.....Kerckel	POSTLUDE Organ: Hero's March.....Mendelssohn Piano: Meditation.....Ritter
TEN	PRELUDE Organ: The Awakening.....Engelmann Piano: Prelude Melodioso.....Alkan	PRELUDE Remembrances.....L. V. Saar (Violin, with Organ or Piano)
	ANTHEMS (a) Worry of Earth.....Swinnen (b) By God's Silent Hand.....Day	ANTHEMS (a) The Lost Chord.....Sullivan-Meyo (b) I Heard the Voice of Jesus.....Rathbone
	OFFERTORY O Divine Redeemer.....Marzo (S. solo)	OFFERTORY Rêve d'Amour.....Duyré (Violin, with Organ or Piano)
	POSTLUDE Organ: Tempest's March.....Fryberger Piano: Toccatina.....Cuthbert Harris	POSTLUDE Organ: Serenade in A-flat.....Galbraith Piano: In Dreamland.....Anonymous

Anyone interested in any of these works may secure them for examination upon request.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Peasants' Dance, by Paul Valdemar.



We feel rather certain that these are Polish peasants, for the music is as Polish in character as some of the dances composed by the great Frederic Chopin. In the piano part—which, as always in rhythmic exercises, can be used by itself as a separate composition, notice the accented second beat in measure one of the right-hand part.

In performing rhythmic orchestra music the leader should, in time, or else beat it by striking his lute or stick against the music rack or other conveniently close object (not including the leads of his orchestra).

Another thing that is essential is that no one instrument should be played or struck so loudly as to spoil the general balance of the whole.

A Lesson, by Mathilde Bilbro.

Here is the final number in Miss Bilbro's fascinating little suite "Gnomonoid" like "A Suite" is a series of quite short compositions which can be played one after the other with good effect.

A first, though short, poem is placed at the end of *A Lesson* and we hope you will be able to read every word of it. There is "music everywhere," and how much these persons miss who are not able to hear and enjoy it.

In the list three measures a slight *ritardando*—"a slowing of the speed of the piece"—each phrase of the melody is followed by a rest; and at this point the hand should be raised slightly from the keyboard for the tiniest second.

Humpty-Dumpty, by Wallace A. Johnson. Not a one of you children, we'll wager, needs an introduction to Mr. Humpty-Dumpty, for you have long since heard about his "great fall," and have felt because of his misfortune.

The themes of this amusing sketch are most descriptive, and you must be careful, above all else, to observe strongly all notes having a straight line or a V turned on its side.

In measure nine, the quick small notes in the right hand are called "grace notes."

Sans Souci, by Georges Bernard.

The title of this nice four-hand number means "Careless." It is often used as the name of a song, cottage camp, or boat, and even as the name of a person already familiar with it.

Primo part has the melody throughout. The keys are D major, A major and a trill in G minor.

You will have to work hard, you two players, to be able to perform this brilliant composition in the way it should be done. A good sense of rhythm is very necessary, but this is only one of the qualities required.

The Bumblebee, by Anna Priscilla Rohrer.

The Bumblebee is lots of fun for the young violinist, and it really is remarkable how very much this piece does remind us of a great buzzing brown-black bee. It should be played as fast as it can be played correctly; for the faster it goes the better will be the effect.

The great Russian composer, Rimsky-Korsakoff, later overbore composition on this same note. When your father or mother will some day take you to hear it performed by a big orchestra.

A Merry Tale, by Heller Nicholls.



This is a joyous account of some happy adventures; and, being in the nature of a key of all, it should not have any traves for a single one of you.

It is important that you understand that, stirring very softly indeed (p), the volume of tone is to be increased gradually one head (ff) in the middle of the piece, and then little by little it should return to the softness of the beginning.

For staircase notes in the left-hand part near the end of *A Merry Tale* the left wrist must be kept straight.

You will all like this easy piece, and we advise you to sing the words as you play.

Ells Ketterer's music is very popular with Junior High children, and we think it must be on account of the fact that the writer such very attractive melodies.

Dear Junior Etude:

I am a junior high school student and have taken music three years. Our teacher has an orchestra and a glee club. I play at our Sunday school and a friend of mine often comes to my house to play duets with me. I have a good soprano voice and lead the boys in singing at school. I read some of the letters in the JUNIOR ETUDE and thought you might like to hear what our high school is doing.

From your friend,
STANTON T. BAKER (Age 13),
Vermont.

"Only by training little children to know and to love what is good can we hope to accomplish real musical progress in America."—JOSEPH STRANSKY.

Answers to Can You Tell? Quiz No. 22

SEE PAGE 170 OF THIS ISSUE

1. The regular tones of the key.
2. The condition of every degree of the staff, immediately after the clef.
3. Accented is used to group executed music into measures.
4. 1813.
5. Bb—Db—F.
6. Handel; in his "Israel in Egypt."
7. From the *Dance of the Slaves* (sometimes called the *Glacé-entree* Dance) in Mozart's "Magic Flute."
8. Charles Wakefield Cadman.
9. "Edwin and Angelina," the book by Ethna Hubbard Smith and the music by Victor Pelissier (of French birth), was first performed in New York, on December 19, 1796.
10. In 1700, for the Episcopal Church of Port Royal, Virginia. About 1860 it was removed to Hancock County, Virginia, and later to Shepherdstown, West Virginia.

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A LESSON

MATHILDE BILBRO

I now have learned a lesson
From birds, and trees, and air,—
A song is always ringing
From out the great Somewhere.
And if you listen clearly
You'll hear that music sweet
Come softly o'er you stealing
With melody complete.—

And so I've learned a lesson
From sea, and birds, and air,—
A message they are bringing,
And, ringing, and singing,—
God's message they are bringing.—
There's music everywhere.

Not too slow



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LITTLE PINK SLIPPERS

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A very easy gem.

Not fast M.M. ♩ = 84

H. P. HOPKINS, Op. 125, No 1

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Other Music Sections in this issue on pages 163, 195, 203

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Suggestive of lively chatter. Grade 2

A MERRY TALE

HELLER NICHOLLS

Allegretto M.M. $\text{♩} = 108$

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SANS SOUCI

SECONDO

GEORGES BERNARD

Vivace M.M. $\text{♩} = 126$

TRIO

* From here go back to § and play to *Fine* then play *Trio*

An excellent rhythmic study,
introducing "Grace notes" Grade 2½

HUMPTY - DUMPTY

WALLACE A. JOHNSON, Op. 181, No. 4

Moderato M.M. $\text{♩} = 92$

Tranquillo ed espressivo

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SANS SOUCI

PRIMO

GEORGES BERNARD

Vivace M.M. $\text{♩} = 126$

TRIO

* From here go back to § and play to *Fine* then play *Trio*

ROBIN REDBREAST

An Ideal First Grade number.

Moderato

ELLA KETTERER

mp Lit-tle Rob-in Red-breast, Is a friend-ly bird Through the day his sing-ing, Al-ways can be heard,
See him now tilt his sau-cy head, Lit-tle throat, swell-ing, Breast so red.
High up in a tree-top, Rob-in builds his nest. There his hun-gry ba-bies And his small mate rest.

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SONG TO THE EVENING STAR
from "TANNHAUSER"

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See Junior Etude, Miss Gest's Article.

Andante M.M. ♩ = 46

R. WAGNER

un poco rit.
pp
poco a poco cresc. dim.

THE BUMBLEBEE

ANNA PRISCILLA RISHER

Exemplifying the Trill Grade 1

Allegro
mp
rit.
mp
a tempo
ff
mp
ff
Fine.
8
8
a tempo
rit.
a tempo
D. S.

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That young lady, Miss Alice M. Sloan, was given the position and she, no doubt, has been quite happy all this time in her position as Secretary-Stenographer to our Circulation Manager, because she has had the opportunity that she has been with *The Etude* for the number of years that have given her the knowledge and experience that make her quite a valuable individual in the Circulation Manager's office. As can be well imagined, the correspondence of Circulation Manager of *The Etude* is world-wide and there is considerable important work to be done out of a department that endeavors to keep *The Etude* and its remarkable monthly message of music known to all music lovers, as well as those who are developing into music lovers through the study of music.

We know Miss Sloan will thank modestly at this word of commendation, but she is well deserving of all the effective commendation to express the high degree of dependability and conscientiousness found in taking a perspective of the manner in which she has executed ably and efficiently the duties placed before her.

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We again warn all music lovers to beware of strangers soliciting subscriptions for *The Etude Music Magazine*. Daily complaint that money has been paid and no magazines received forces us to warn subscribers that we cannot be responsible for cash paid unless our official receipt is given. Look out for the so-called "college boys" working for votes, the fake "ex-service man," in fact, any one offering a talk soliciting sympathy rather than subscriptions. Read any offer carefully before paying cash to any one. It is your only protection. We cannot be responsible for the work of swindlers.

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See announcement on another page offering *The Etude Music Magazine* at the special low rate of \$8.00 for two full years' subscription. This is a saving of \$1.00 in cash and insures registering your regularity for the next two years without further worry. The offer is open only from March 1st until April 15th. No two year subscriptions at the special price of \$8.00 will be accepted after that date.

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Introducing our patrons to the highly trained members of our staff who serve them daily.

Miss Elmina M. Rice came to the THEODORE PRESSER CO. as a new employee in the new business anniversary of the founding of *The Etude* on March 1st, 1929, being marked in October, 1928.

Miss Rice's first duties placed her with a number of other young ladies assigned to make sortings of stacks of returned music into individual pieces and groups that are necessary for replacing the music laid in stock. Thousands of compositions were sent out under the "Sale" plan for examination and it is the duty of the named staff to be must be sorted.

After several seasons at this work, it was noted that Miss Rice was a capable young lady and possessed a certain aptitude for taking up duties on the threshold of new music-making, so in 1929 she was transferred to our Order by the next two years without further worry. The offer is open only from March 1st until April 15th. No two year subscriptions at the special price of \$8.00 will be accepted after that date.

The Troublesome Anvil

Accidents are bound to happen in the best regulated operatic performances but seem peculiarly irrelevant when they occur in Wagnerian productions. David Bispham, in his "Quaker Singer" recollections, tells of a mishap that more than once took place at the close of the first act of a New York production of *Siegfried*, where, "in the scene of the forging of the sword, the young hero proves the temper of his blade by bringing it down upon the anvil, cleaving it in twain.

"But more than once the anvil split apart while the sword was being raised high in mid-air for the blow, leaving the actor looking silly at having nothing to except to wish that he could hide the enchanted weapon and his own confusion as well. The Germans with one accord blamed the American management, though the fault lay wholly with the German actor who had, at the wrong moment, pulled the string that parts the anvil.

"Often, too, when the curtain fell it left the anvil, split as it was, outside for removal by the stage hands, ruining the climax of the act. Here again the blame was attached to the English-speaking persons who paid the German stage manager his salary not to leave the anvil outside. That worthy ever insisted upon placing the unfortunate object so near the curtain that the usual draught from the auditorium was bound to sway it back too far. It was a law of nature, not an American plan for Teutonic confusion; but no German, in or out of the cast, would have it so."

The Inspiration of Great Personalities

THE NEW GALLERY OF MUSICAL CELEBRITIES, which appears in another part of this issue, embodies a form of educational inspiration which is of particular value to the young. The goals of life after all are vital, determinative factors of larger success. The progressive teacher knows that progress depends upon incentive. Keep incentive before the pupil and initiative will not flag.

Many years ago music leaders and teachers expressed their gratitude to *The Etude*, for the Gallery of Musical Celebrities introduced in the journal for three years. Now we shall present these picture biographies in far finer form—better engravings, better printing, better paper, making an inspirational educational feature of signal importance and left permanent value. In order that those of our musical friends and readers whose pupils have sought to preserve these biographies in an album may have one of appropriate kind, we have made a very attractive book which may be procured at the slight cost of 50 cents. We have also arranged to give one copy of this album as a premium for each new subscription to *THE ETUDE MUSIC MAGAZINE*. We strongly recommend the album because this series will be of great value to thousands of conductors, students, music leaders, program makers, club workers, teachers, librarians and music supervisors.

Scarlatti's Gift to Orchestration

By GEORGE A. SAND

CORRÊT's interesting book, "The Evolution of Modern Orchestration," gives Scarlatti—presumably Alessandro di that name—credit for the modern division of violins into first and second.

"He accepted the already established supremacy of strings," we are told, "but soon realized that three-part writing did not produce even balance of tone. Consequently he adopted a manner of writing which comprised a division of the violins into first and second. He added, moreover, an individual part for the viola, and thereby established a canon of three departments which they are faced with as an overflow of their duties. No matter where Miss Rita is, she is always looking over her shoulder quietly performing her duties in a manner which gives assistance to her as she is doing her utmost to see that our patrons are receiving prompt and accurate service upon the part of the order she is handling.

but his persistent use thereof established a precedent of permanent value.

"In three-part writing, not only the violoncellos and basses progressing simultaneously in unison or octaves, but also the viola, if present, reinforced the bass in slouch imitation. It is obvious that the practice was the result either of sophism or of indifference and of ignorance. And the fact that as late as the eighteenth century no less a composer than Haydn and even Mozart should have continued frequently to employ three-part writing for the strings is certainly a paradox. However, Haydn and Mozart had such perfect command of the floor counterpoint that no matter what the distribution of string parts might be, the results were invariably effective."

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